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DEVOTED TO MUSIC AND THE ARTS

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MRS. A. C. TAYLOR.

THE MUSICAL COURIER.

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DEVOTED TO MUSIC AND THE MUSIC TRADES.

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Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Emil Fischer.		

THE fund left by the late Samuel Wood for the foundation of a music school has vanished into thin air. The law versus art, and the latter is badly whipped. Eight hundred thousand dollars has melted away like snow, and nobody to blame. This is discouraging to people who are desirous of assisting the cause of music.

THE first performance at the Milan Scala Theatre of Wagner's "Die Meistersinger von Nürnberg," which took place on the 26th ult., proved a most pronounced success in spite of the demonstrations of a large and organized opposition. The work has since been several times repeated, and with ever increasing enthusiasm and more general appreciation on the part of public and press. This is "carrying the war into Africa" with a vengeance, and the Italianissimi will soon be beaten on their own ground. As well try to stop the progress of a cyclone as attempt to impede the progress of a genius of the Wagner denomination!

A RECENT dispatch to the "Sun" says that the irrepressible Jerome Hopkins, the George Francis Train of composers, has been arrested in London for sending abusive postal cards to Dr. Thomas Crosby, the Lord Mayor's physician, a well-known medical man and a lover of music. Some time ago Hopkins gave a concert, and Dr. Crosby appeared on the list of patrons. After the concert, Hopkins said that Crosby owed him for tickets, and sued him for £3 12s., the latter escaping on a technicality; the very intelligent Dogberry who heard the case deciding that Hopkins having written the word "present" below Dr. Crosby's address in American fashion, it was to be construed into meaning a gift of the tickets. Hopkins has been writing scurrilous postal cards to the doctor ever since, who, finally becoming "riled," had him arrested. It would be a great thing for music if Jerome would confine his attention to writing postals instead of notes.

COL. ROBERT G. INGERSOLL is an ardent lover of music, and, unlike many wealthy lovers of the art, he is also a patron of it. In a speech on Saturday last in court, where he defended a wealthy, old, but apparently indiscreet, gentleman in a suit for breach of promise, Mr. Ingersoll said, among many clever things, that:

People who are fond of music are sometimes dangerous.

That is very true, but we may add another similar generalization by saying that people who are fond of music are sometimes harmless—at least, many among them who compose appear harmless in their compositions. We may also generalize once more and say that people who are not fond of music are sometimes dangerous.

It appears that the lady who is suing the old man defended by Ingersoll was taken to the German opera by her whilom lover. Ingersoll pleads for him on this point by appealing to the jury in the following language:

I think any woman in the world is repaid for an ordinary breach of promise by being taken to hear Wagner's music.

Good for the Colonel! But what a great field for operations of a certain nature is opened to view by this suggestion! All you must do is to promise to marry a girl, then take her to hear "Tristan," and her claims must be considered as settled in case you refuse to marry her. It would save the State lots of money to incorporate the Colonel's suggestion in our statute books.

IN commenting upon the efforts made to organize a body of interested persons for the purpose of securing aid from Congress for a national conservatory of music the "Sun" says:

Some distinguished and excellent persons, friends of the National Conservatory of Music, have resolved to ask Congress to contribute to the support of that institution.

They forget that this Government doesn't exist for the sake of supporting undertakings that can't support themselves. How soon will Congress be asked to subsidize a national dancing school?

This is a flippant view of the matter which deserves better treatment. The promoters of the scheme have evidently not paid any attention to Senator Blair's Herculean efforts to secure the passage of a national education measure—a measure which asks congressional aid for the general education of the masses in certain sections—and Senator Blair's bill,

which embraces a much greater scope, has, thus far, had no success. What, therefore, can be hoped for in the direction of aid for an educational scheme such as the endowment of a music school? The New England Conservatory of Music, an adjunct of the Boston University, after having received powerful support in its efforts to secure State aid from the Massachusetts Legislature, failed in its purpose. These are the facts that can be offered as specimens of public opinion on such subjects as represented by legislation.

There is still and there will continue to be a large number of adherents to the old doctrine of State Rights as opposed to centralization, and for that reason Blair's bill never had a chance. These people believe that the subject of education belongs to the States and not to Government, and they will always oppose grants of public money for educational or art purposes. When music comes before them as a claimant they are also supported by a large number of persons, particularly of the political caste, if we may so denominate them, who believe that there is absolutely nothing in the study of music except a loss of time, and with this class argument is not even possible. The number of men in Congress to-day who understand the difference between a Bach fugue and a Nichol symphony is relatively as great as the number of music editors who know the difference between these profoundly differing compositions. Mrs. Thurber, who has made a study of these things, will fully appreciate what we mean and the view she must take of her chances among the men in Congress must necessarily be discouraging—to the men, too.

OH, "MUSICIAN" (?)!

A PART of the "Musician" (?) discourses vigorously in last week's issue the rights of critics, their function, and the very superior claims of the public to be considered as the ruling factor in music criticism.

The writer evidently believes in the "vox populi" idea, although it is far from being the truth, the few operas quoted in favor of popular criticism being far outbalanced by the legions of compositions which required time and criticism from critics to introduce them to a skeptical public.

Naturally enough, the "Musician" (?) does not claim to be an authority on musical matters, and its frank disclaimer in the article in question sets at rest all discussion of the matter. Nobody ever pretended to take you for an authority on musical matters, Mr. "Musician" (?), hence with a fine sense for perversity in titles you call yourself "Musician" (?). If the "Musician's" (?) critics only reflect the opinions of the public, why engage (or hire, or tell them to come around in the morning, when it will be all right) any critics at all? Why not have the columns of the paper thrown open to Tom, Dick or Harry, whose crude opinions on art will, of course, reflect the taste of the people, and that taste, the "Musician" (?) says, is infallible? Why assert proudly that the staff of the "Musician" contains accompanists, singers and conductors? Of what use is all this assorted knowledge if any lout's opinion is more valuable? It is pure assumption, too, on the part of the "Musician" (?) to take for granted that its readers are all musically intelligent. Musically intelligent people read THE MUSICAL COURIER, where they get both its news and definite musical opinions emanating from people who know whereof they speak. A paper like our contemporary cannot truthfully be called a musical journal at all, being full of all sorts of extraneous matter, and by its own avowal not a musical authority (see issue January 18, page seventeen, first column). It is a rag bag of odds and ends of items, musical and otherwise, from God knows where, and one can count, in addition to finding numerous fossil recollections, also the last bit of news anent some murder trial, and, of course, "kind words" by the page full. Interesting reading—very, for Patagonians, but not for persons who wish their news condensed and sparkling and original criticisms on current musical topics.

It is Jumbo all over again.

As a signal instance of the stupid editing of the paper in question, take the absurd article called "Eugen d'Albert," which was a syndicate article sent out by a New York newspaper syndicate bureau to forty or more papers in the first week of January—an article which a musical paper like this could never make use

of, except to criticize. The "Musician" (?) makes it appear as if it had been contributed to its columns. In the original syndicate article a cut of the gavot appears. Where is that gavot in the "Musician" (?) The article was simply appropriated with scissor and pot from a daily paper in which the gavot appeared; it was pirated; stolen we call it. Why not have credited the interview or article, or whatever it is, in the beginning? It is a hodge podge, anyhow. Tausig died in 1871, and yet d'Albert, who is but twenty-six years old speaks of studying with him, and analyzes the difference between Tausig's and Liszt's varying styles with the air of a consummate critic, instead of the very young child he must have been at the time. D'Albert never studied with Tausig, nor do we seriously believe he ever asserted so. If he did so in this alleged article it is the first time, as he always, when asked, said that his principal masters were his father, Ernst Pauer and Liszt.

We fear, "Musician" (?), you have put your foot into it. So much for not conducting a properly edited music paper—oh, we beg your pardon, you do not claim to be an authority on the subject, and such is the actual truth. The "Musician" (?) is *not* an authority on any subject.

"TRUTH" ON WAGNER.

SOME time ago we had occasion to refer to the Crynklean absurdities of Nym of the glittering pen. He discoursed Wagner and we all suffered, and naturally enough he knew nothing about the subject whatsoever. We are again compelled to take up the cudgels. This time against "Truth," by all odds the best publication of its kind. It thus holds forth in a recent issue:

The Wagner doctrinaires and the Browning doctrinaires ought to be shut up together for mutual destruction. They ache with esoteric, and they make everybody else ache with the inane.

A lady writes to me complaining of German music criticism, as she calls it, and says it annoys her beyond all measure. Then why read it? Doesn't she know that musical criticism is, beyond all other forms of literature, the vainest and most rapid? Everything like connoisseurship has long since departed from the technical disquisitions these fellows write. There was a time when to write about music it was necessary to know something about its effects and its relations to kindred arts, but that time closed with the Wagner platitudes.

One of the chief of these doctrinaires, Gustav Kobbé, has just published a little book on Wagner's "Ring of the Nibelung," which is a curiosity of German patience, American pragmatics and general hair splitting. He spends as much time over the scores of Wagner as a Japanese carver spends over a filbert shell. He runs every note to earth with a microscope and a spirit level, and all the time he is occupied in this dreary task he is hurling metaphors at his reader. After one has got through with the book the prevailing and exhaustive sense is that a great deal of precious time has been wasted in trying to etherialize the mathematics of an art without ever recognizing its human applicability.

I wonder whether the rising generation bred in the Wagner tradition will have that affectionate longing for and kindly remembrance of the operas that are now the fashion, such as "Siegfried," "Die Valkyrie" and "The Queen of Sheba," as we of the present generation cherish for "Lucia," "Trovatore," "Norma" and "La Sonnambula." Whether the declamation of "Tristan" and "Siegfried" will haunt the future ear as do the mellifluous strains of "Amina," "Edgar" or "Rosina?" I fancy not. The rising winds of a Wagnerian orchestra and the broken phrases of Wagnerian singers will, I imagine, never linger in the memory as does the overture to the "Nozze di Figaro," or the sextet in "Lucia," or the "Casta Diva," or the "Ah, Perche," or hundreds of other melodies that cling to the memory as the perfume of violets clings to the senses. No doubt there is a great deal of truth in the theory promulgated by Wagner, that the dramatic action is subordinated to the musical in the Italian school of opera, but that is not always the case. Gluck, who, although a German, wrote in the Italian manner; Meyerbeer, who, a Semite, yet followed the same rules; Verdi, than whose "Rigoletto" and "Traviata" nothing more dramatic was ever put on the stage, are proof to the contrary; and, after all, one goes to the opera to hear music. If one wants to see a play one goes to the theatre, and I cannot see why a declamatory scene is bettered by being sung in unconnected notes instead of spoken. Melody is the soul of music, harmony the body that clothes it.

Again does the "Ego" of "Truth" resort to what poor John Ruskin so tellingly calls the "pathetic fallacy." It always has a certain power in an argument about music to revert to the time when we all sang "Mother Goose" melodies with infantile ferocity and mewling glee. Your antagonist is overpowered by a flood of childish recollections, the tears of ante-puberty flow into the channels of his memory and he is silenced.

"Wagner may all be good enough," they say. "We admit he has talent of a certain sort, but, oh, for one of those glorious and now vanished days when I sat with Maud Simpkins and, hand in glove (literally), we munched caramels and listened to the 'Misere!' " Candy and bathos!

The Wagner and the Browning joke, like the McGinty joke, must go, and we hope to the bottom of the sea. People are tired of them long ago. The world has recognized ere this the dramatic virility and powerful analytical genius of Browning and the

giant brain of Richard Wagner, musician and poet, so drop the Wagner-Browning funny paragraph forever.

The lady who is above mentioned should go to an Ibsen play if her nerves are shattered by reading German music criticism, and after a dose of the "Dolls' House" she could stand even the "passing show" of my friend, Colonel Jack, of the "Musician" (?).

Why should not Mr. Kobbé devote as much time in analyzing a Wagner score as a Japanese carving a filbert shell?

Surely the Shakespearian play of fancy, the vivid emotionality and the poetry and power of the one are more "human" than the other!

We fear the writer in "Truth" knows more about baseball scores than Wagnerian scores, judging from his remark about "unconnected notes." Did singers of the Italian opera sing connected notes or more notes than one at a time? What are unconnected notes? If staccato notes are meant, then the Italian literature of the opera literally bristles with "unconnected notes."

As for Wagner and melody—well, anybody who goes to hear one of his operas generally comes away with some delicious morsel to cherish, unless they have the curious ear of the writer in "Truth."

Then, too, what had the fact of Meyerbeer's being a Semite to do with his operas? Meyerbeer was a German who wrote serious operas in France. Our friend has probably never read Heinrich Heine. The old order *has* changed, Mr. "Truth."

Boston Symphony Orchestra.

THE second appearance here of the Boston Symphony Orchestra under the direction of their new conductor, Arthur Nikisch, which occurred at Steinway Hall on Tuesday evening of last week, strengthened and intensified the good opinion which their first concert had evoked. No more brilliant, concise and artistically satisfying orchestral performances have been heard here for many years than are those now being given by the Boston organization under their new leader, and the enthusiasm with which each number was received by a large and cultured audience showed that New York has none of that petty local jealousy which is apt to be displayed on such occasions in smaller cities where pride predominates over culture and knowledge.

The program was constituted of four entirely modern works, one of which was a novelty to New York and proved a most interesting and important composition. The opening number was Goldmark's richly colored and spicily harmonized "Sakuntala" overture—a work which is well known to local concert goers through numerous performances, both under the late Dr. Damrosch, with whom it was quite a favorite, and Theodore Thomas. Their readings, however, remained far behind Mr. Nikisch's for dramatic fervor and intensity, as well as fine dynamic shadings and well marked rhythmic accentuation, and a more brilliant and sonorous as well as precise performance of this overture has never before been heard in this city.

The soloist of the evening was Mr. Anton Hekking, late of the Berlin Philharmonic Orchestra and formerly Bilse's first violoncellist, who performed Saint-Saëns' beautiful A minor cello concerto, which has not been heard here in public since the ill fated virtuoso Adolph Fischer played it some ten years ago. Mr. Hekking displayed a perfect technical command of his instrument and a beautiful tone quality in the B flat cantilene portion of the concerto. His performance was received with well deserved applause.

Brahms' "Choral St. Anthony" orchestral variations, one of Theodore Thomas' *chevaux de bataille*, was next on the program, and Mr. Nikisch's band gave it a performance in no way inferior to that to which our Nestor conductor has accustomed us, which is bestowing ample praise.

The last work on the program proved the most pretentious and also most interesting number. It was Alexander Borodin's symphony in E flat, which curiously enough had so far never been produced in New York. It is the first of the Russian composer's two only symphonies and was brought out through the influence of Franz Liszt, Borodin's friend and admirer, at the Wiesbaden meeting of the "Allgemeiner Deutscher Musikverein" in 1880. The work shows the characteristics of the modern Russian school, one of the foremost representatives of which Borodin, despite the comparatively small number of his published compositions, remained up to the time of his death at the age of fifty-four. It has in three of its movements (in all but the slow movement) some of that elementary power, but also some of the eccentricities in rhythmic and harmonic structure, as well as the dark orchestral coloring and general ruggedness which distinguish the ultra Russian musical writers and which seem the echoes of their literature and find their probable origin in the political and social circumstances of the country. The slow movement, however, is vastly dis-

appointing, as it lacks both originality and spontaneity of invention, breadth and development. A most striking peculiarity of this *andante*, moreover, is the fact that it is written in D major, a key not at all related to that of E flat, in which the other three movements are composed. The scherzo, which curiously enough precedes instead of, as is usual, follows the slow movement, is to our mind the most original portion of the symphony, and the trio of the same is decidedly beautiful. The finale bears so close a resemblance in invention, rhythm and general structure to the last movement of Schumann's D minor symphony that it seemed almost a paraphrase of the latter, which is most astonishing in a writer otherwise so original and which makes us think that the imitation was not an unconscious, but a well planned and intended one.

The performance was, despite the great technical, more especially rhythmical, difficulties of the work, on the same high artistic level as that of the preceding numbers and was received with enthusiastic applause, which augmented in intensity from movement to movement.

The Last Sarasate-d'Albert Concert.

TUESDAY evening of last week, at the Metropolitan Opera House, the last concert of that artistic team, Sarasate and d'Albert, was given to an overflowing house. It speaks volumes for New York musical culture that two such events as the Nikisch concert and this affair, occurring on the same night, yet should crowd both Steinway Hall and the Metropolitan Opera House.

The program was as follows:

Overture, "Fingal's Cave".....	Mendelssohn
Concerto for piano and orchestra, in C major.....	Brahms
Allegro moderato, Allegro vivace, Andante con moto, Allegretto moderato.....	
Eugen d'Albert.....	
Symphonie Espagnole, for violin and orchestra.....	Lalo
Allegro, Intermezzo, Andante, Finale.....	
Pablo de Sarasate.....	
Humoresque, op. 6.....	Grieg
Etude.....	Rubinstein
Eugen d'Albert.....	
Le Chant du Rossignol (Nightingale's song), for violin and orchestra.....	Sarasate
Pablo de Sarasate.....	
Harmonic dances.....	Doorack

We print the program just as it was and we leave it to our readers if such absurd errors are not a disgrace to the management?

Who is "Doorack" and what are "Harmonic dances"?

D'Albert did not play the C major concerto of Brahms for a very good reason, no such concerto exists, but he did play the second concerto of that composer written in the key of B flat major. Brahms is his forte evidently and he played the concerto with vigor and passion, but the finale has been better played by Joseffy. The staccato etude of Rubinstein was again a vehicle for some tremendous virtuosity, although neither in tempo nor in sustained force did it rival its first performance here by d'Albert. For an encore he played the A minor barcarolle of Rubinstein.

It was however, a Sarasate evening. The delicate beauty of the gifted Spaniard's playing never shone to such advantage. If he had had a conductor worthy of him he would have fairly outshone himself; but besides playing he had to give all the cues to Mr. Damrosch, and in several instances, notably the last movement of Lalo's bright, warm work, he actually turned about and audibly marked the rhythm with his foot.

He feared risking his "Nightingale's Song" with orchestral accompaniment, and instead was accompanied at the piano by Mr. Otto Goldschmidt, who was all sufficing. The composition is a poetic trifle that in other hands would be musically worthless. It is a bird study which is nevertheless something more than mimetic.

Sarasate received encore after encore, and of course responded. He never disappoints his audiences. He received a very beautiful testimonial from the Spanish citizens of this city, and goes, we believe, to Mexico. Both artists will probably be heard again in the spring.

...Johann Strauss is about to bring out a revised form of the waltz, because in his opinion the present generation is either not strong enough or not inclined to the rapid whirl of the true Vienna dance. Strauss' explanation is interesting. "Look round the ballroom," says he, "and you will find, no matter how delicious the waltz music the orchestra may be playing, that the majority of the ladies remain seated, while the gentlemen lounge around the pillars and doors. All real pleasure in dancing is lost and only the rhythmical conversation dance still holds its ground. I intend to combine the conversation dance with the waltz, calling the new form the minuet waltz. It will be composed in three-four time and consists of three sets, which all begin *andantino gracioso*, in the style of the minuet or polonaise. It will then develop into the real waltz, with the present rapid whirl. Ladies will be able to accept lazy partners for the conversation part, while for the faster movements they can take partners who are still dancers."

...Miss Dora Valesca Becker, the talented young violinist, who is at present studying in Germany, was seriously prostrated with la grippe, but is recovering.

PERSONALS.

MRS. ARTHUR C. TAYLOR.—The picture on our frontispice is that of Mrs. A. C. Taylor, a contralto singer widely known and frequently heard on the concert stage. When Mr. William Courtney first organized the Courtney Ladies' Quartet Mrs. Taylor was the original contralto, and although the other members of the organization have since been succeeded by other singers, Mrs. Taylor still retains her place. Latterly the quartet has been under the direction of Mrs. Louise Gage Courtney, and has been doing excellent and attractive work in its particular field.

Mrs. Taylor, who is a native of this city, was a pupil of the late Marco Duschnitz, the old singing master, and subsequently studied under Anna Bishop, Mr. William Courtney and Mrs. Courtney. Her church engagements have been the choicest ever secured for a lengthy and steady period by any contralto here, for she sang a number of years at St. James' Episcopal Church, then two years at the Church of the Holy Trinity, on Forty-second-st.; then three years at the Fifth Avenue Baptist Church, then at St. George's, and is now singing at the Central Presbyterian Church and the Fifteenth Street Temple, where Mrs. Rotter is the soprano and Arveschau the basso.

Her voice has an unusual compass, is rich and mellow and very powerful and penetrating, and possesses the true contralto timbre. Mrs. Taylor is an ardent music lover and a student, and is striving at all times to expand her accomplishments and enlarge her repertory, which is by this time very extensive. She is in demand at the very best vocal affairs, which, together with her local engagements, prevent her from singing often in other cities, although whenever she has appeared in Boston and other places her talents were immediately recognized, as they are here.

CARREÑO IN COLOGNE.—Teresa Carreño was the soloist of a recent Gürzenich concert at Cologne under Wüllner's direction, where she met with as much success as in Berlin. In the latter city she was, on the 16th inst., to have given her third concert, the program of which contained a Chopin and a MacDowell piano concerto.

MONUMENTS TO BERLIOZ AND BOTTESINI.—Hector Berlioz, the once neglected and now much honored composer of "La Damnation de Faust," who already has a statue in the French capital, is to have a similar memorial in his native town of the Côte Saint-André, where the inauguration is to take place in August next.

The municipality of Crema, the native place of the late Bottesini, has started a subscription for the purpose of erecting a monument in memory of the deceased virtuoso.

FACCIO'S NEW POSITION AND SALARY.—Mr. Faccio will leave the Scala after the Carnival season, and will succeed Bottesini as director of the conservatorium at Parma. His salary will be only \$2,225 per year, but he will have three months' leave of absence in London, during which time he will be able to earn more than his entire income derived from Parma.

A SECOND LLOYD.—Mr. Henry Lloyd, a brother of the eminent English tenor Mr. Edward Lloyd, has resolved to adopt the profession of a vocalist. He made his debut at Plymouth, England, on the 18th ult., in "The Messiah," singing with a local vocal association, and, according to the Plymouth papers, with considerable success. Apropos of Edward Lloyd, he will leave England for America on March 14 next. The dates of the three festivals for which he has been engaged are as follows: Boston, April 6 and 13; Cincinnati, May 21 and 24; Chicago, May 26, 27. Engagements are now pending for the intervening dates, some of them Canadian. Mr. Lloyd remains in the United States till the end of June.

SANTLEY MULCTED.—"A certain man went down from Jerusalem to Jericho and fell among thieves." Mr. Santley has met with one, at least, in the course of his Australian tour, and that one standing in some sort of business relation to himself. The thief got off with more than \$2,500 of the baritone's money, and escaped, we hear, through a loophole in the law.

STAGNO AND DOM PEDRO.—According to "Le Ménestrel," the tenor Stagno received the following from the de-throned Emperor of Brazil in answer to his offer of shelter and hospitality: "Your reign, superb artist, has lasted longer than mine. But let the will of Heaven be done."

VERDI'S LATEST WORK AND THE BARREL ORGANS.—An act of homage has been paid to the music of "Otello" by the Italian Minister of Fine Arts, or rather by that department of the Ministry which watches over musical street performances. The playing of extracts from "Otello" on barrel organs has been absolutely forbidden. As a rule the owner of a barrel organ may introduce on his instrument any melody he thinks fit to annex, conditionally on his paying to the Association of Musical Composers the stipulated fees for the right of performance.

OTTO HEINRICH SAILS.—Otto Heinrich, a pianist and former pupil of Xaver Scharwenka, sails for Berlin to-day, there to prosecute his musical studies with his old master. Mr. Heinrich, though but a short time in this city, became instructor at the Groschel-Chadick Conservatory in

Brooklyn and at St. Paul's Cathedral School in Garden City, L. I. He will remain several years in Europe. Mr. Heinrich says that in a recent letter to him from Xaver Scharwenka that artist informs him of the success of his trio played last December before the Liszt Verein in Leipsic.

MRS. THURBER'S MOVEMENTS.—A dispatch to one of the daily papers dated January 15 reads as follows: At a recent conference as to the best means of placing the National Conservatory of Music of America upon a permanent basis, Mrs. Jeannette M. Thurber made a statement with regard to the foundation, present condition and prospects of the institution. After discussion, in which Mr. Gardiner G. Hubbard, Major Powell, director of the Geological Survey; Mr. Anthony Pollok and Prof. S. P. Langley, secretary of the Smithsonian Institution, took part, a preamble and resolutions were adopted, to the effect that a permanent national committee be constituted, composed of Jeannette M. Thurber, John Chandler Bancroft, John Hay, Gardiner G. Hubbard, Samuel P. Langley, Anthony Pollok and John W. Powell.

When in the opinion of the committee a favorable opportunity shall present itself for obtaining recognition at the hands of Congress and the Government of the usefulness and national importance of the institution this committee may take measures to secure Congressional aid.

In our editorial columns we have commented on this matter.

A STRING QUARTET BY KAHN.—At the third Joachim chamber music soirée at Berlin a new string quartet in A major by Robert Kahn was produced for the first time, and created the most favorable impression both with the public and the critics. The work, which is still in manuscript, is spoken of as one of the best specimens of modern chamber music creations, and the originality and nobility of invention are praised as much as the skill in handling of the thematic material and the treatment of the four instruments. Mr. Kahn, who is a very young man yet, was a pupil of Vincenz Lachner, of Mannheim, his native city, and later on of the Berlin Hochschule. He gives promise for a great future, and his work, if a copy can be had, should be heard here. He is the son of Bernhard Kahn, the *chef* of the great banking firm of M. Kahn Söhne, of Mannheim, Frankfurt and Paris.

PESCHKA-LEUTNER.—Minna Peschka-Leutner, at one time a great soprano, died last week in Wiesbaden. She was born in 1839 in Vienna, and was a pupil of Proch. She at one time visited this country and sang at the Chicago Festival.

GLOVER OUT OF CRITICISM.—L. B. Glover, the dramatic and musical critic of the Chicago "Herald," has resigned his position to assume the management of the Chicago Eden Musée.

MR. BATHEWS IN TOWD.—W. S. B. Bathews, the renowned Chicago cobbler, was in New York last week. It is not known whether he succeeded in collecting his bill for correspondence due him from a New York musical and miscellaneous weekly.

Milwaukee Musical Society.

ABOUT sixty members participated in a special meeting of the Milwaukee Musical Society, called to pass upon the offer of Messrs. John S. George, Francis Boyd, and Calvin E. Lewis to buy the Academy property for \$65,000. It was obvious from remarks made before the meeting opened that the majority were in favor of selling. But as to the terms opinions differed. Timothy Dore, the agent of the three gentlemen, had sent in another communication, in which he offered a cash payment of \$15,000 on the day of the transfer, a second of \$20,000 on July 2, and the balance of \$25,000 to be secured by a mortgage for five years at 5 per cent. interest.

Messrs. Wm. Rohlfing, Oscar Zwietusch, A. Meissner and H. M. Mendel strongly urged the acceptance of the proposition. Bernard H. Eiring then offered a resolution, empowering the directors to sell the property for \$65,000 at such terms as could be agreed upon with the purchasers. Messrs. Eiring, Wahl and Kramer were finally appointed to formulate and draft a resolution to that effect. Their report was as follows:

Resolved, That the board of directors be and are hereby authorized to sell the real estate with all buildings and improvements thereon, such as owned by the Musical Society, for the sum of \$65,000, and to execute and deliver all necessary papers and instruments thereof, provided that no deed be made out until one-half of the price of the purchase shall have been paid.

The committee further recommended that only 1 per cent. commission be paid to the agent, which was also agreed to. Mr. Dore had asked for 3 per cent. Mr. Eugene Luening then made a long speech, in which he called attention to the flattering financial status of the society if the deal should be consummated, and urged that a new home be built at once. Mr. Mendel thought this a splendid idea and expressed the opinion that the majority of holders of scrip would take shares in a new building without insisting on interest being paid.

E. W. Coleman paid a tribute to the unflinching faithfulness which the older members of the society had shown in the past, but he thought it timely and also opportune for the

younger members to take hold and help. He desired recognition for this element and was ready to set the ball rolling by an offer of \$1,000, which he was willing to contribute toward building such a home. He knew, he said, of five more young men who were willing to do the same.

The next regular meeting will be held on the first Monday in February, when the directors are to submit their report. —"Sentinel."

FOREIGN NOTES.

....Alvary, the tenor, lost his mother recently.

....At the fifth Glasgow orchestral concert, on the 30th ult., Mr. Franz Rummel played Beethoven's E flat concerto with great success.

....A new choral composition from the pen of Heinrich Hofmann, entitled "Editha," is being published by Messrs. Breitkopf & Härtel, of Leipsic.

....Molière's "Le Sicilien," adapted for operatic purposes by Stop, and set to music by Wekerlin, is to be brought out shortly at the Paris Opéra Comique.

....According to "Le Ménestrel" there are, just now, no less than forty-nine theatres in Italy devoted to the performance of opera, and ten exclusively to the cultivation of operetta.

....One of Tchaikowsky's most noteworthy operas, "Mazeppa," the libretto founded upon one of Pouschkin's stories, is shortly to be revived at the Imperial Opera of St. Petersburg.

....A new operetta, "Il Marchese del Grillo," written in the Romanesque dialect, the music by the Maestro Mascetti, has met with a very favorable reception at the Metastasio Theatre, of Rome.

....Mr. Paladilhe's opera, "Patrie," has just been performed with but moderate success at the Constanzio Theatre, of Rome, the Italian critics, however, fully admitting the important musical value of the work.

....A concert on a large scale in aid of a monument to be erected to the late Robert Hamerling, one of the most remarkable of modern German poets, was given last month at the Austrian capital, under direction of the well-known Viennese composer Fahrbach.

....Japanese music is coming Westward, but simply, we may suppose, as a curiosity. Professor von Bocklet has published in Vienna a collection of Japanese pieces arranged for the piano. Among them is an example of the variation form, which will be interesting.

....Mrs. Starvetta, who, it will be remembered, sang at Mr. Frank Van der Stucken's American concert at the Trocadero, in Paris last summer, has been having great successes in Sienna, Italy, in "Traviata" and "Puritani." She will sing in Rome during the Lenten season.

....At the recent fifty-third annual festival of the Berlin "Società Italiana," an interesting concert was given under the direction of Dr. W. Langhans, the program consisting entirely of compositions by modern Italian masters, including a violin sonata by Bazzini, piano numbers by Sgambati, Golinelli; a suite by Pollini, and vocal solos by Verdi, Martucci and Tosti.

...."Le Guide Musical" has a good story. At one of the rehearsals at the Brussels Monnaie Theatre of "Esclarmonde" matters went wrong, and somebody gave vent to an exclamation more blasphemous than decent. Immediately came the sharp rattle of a telephone bell—it was that of the instrument connected with the Royal Palace, and presently a gentle voice remarked through the wire: "Pardon; the queen heard. Cannot you rehearse without swearing?" After that nobody invoked the Supreme Being during the rest of the day.

....A most important and interesting sale of autographs was announced to take place at the Hotel Drouot, Paris, yesterday. Among the musicians represented in the catalogue may be mentioned the names of Boieldieu, Méhul, Philidor, Lesueur, Hérold, Auber, Halévy, Adam, Berlioz, Bizet, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Meyerbeer, Schumann, Wagner, Liszt, Piccini, Paesello, Paër, Spontini, Cherubini, Rossini, Bellini, Donizetti, Grétry, Viextemps, Fétil, Glinka, Rubinstein, Catalini, Sontag, Ristori, Pasta, Malibran, Lablache, Rubini, &c., an enumeration which, however incomplete, will serve to illustrate the exceptional importance of the collection to be placed under the hammer.

....The triennial Passion Play at Oberammergau will be performed on Whit Sunday and continued during the two following days. Preparations have already been begun, and the actors are to be chosen this month. A large building in the form of a Grecian temple has been raised on the ruins of the old one; it will be partly roofed with glass. The stage is 42 metres long, whereas that of the Munich Opera is only 29 metres. The theatre will accommodate 4,000 people, of whom about half will be seated under roofing. It is probable that the old play written by Daisenberger will be chosen again, but it is under consideration whether it shall not be made to end with the crucifixion instead of being followed by an epilogue, as on former occasions.

Music and Morals.

BUFFALO, January 19.

THE following card was offered the city papers for publication last night:

TO THE PUBLIC: The undersigned, to whom the Rev. E. C. F. Ernst appealed to assist him in the arrangement of a musical festival in aid of the building fund of St. Jacob's Church, of which he is the pastor, feel obliged to make the following statement:

Previous to the time when he asked their assistance Mr. Ernst had been collecting money by the sale of tickets for the performance of the oratorio of "Elijah." He stated that he had received up to that date (November 15, 1899), several thousand dollars, which he said he had deposited in the bank.

Subsequent actions on the part of Mr. Ernst aroused suspicion, and it was discovered that the money collected had not been deposited. When asked to account for the same, Mr. Ernst said he had used the money to cancel notes held against his church. This statement also proving to be untrue, the undersigned desire the public to understand they feel obliged to withdraw their assistance from the project:

JOHN LUND, H. E. DUDLEY,
CHARLOTTE MULLIGAN, A. G. BIGELOW,
C. W. WAGNER, ANTON CORVINUS,
JOSEPH MISCHKA, R. M. CUSHMAN.

The pastor referred to in the foregoing was the author, originator, and chief solicitor for a musical festival to be given in Music Hall next May with a chorus of 500 voices and the assistance of Mr. Emil Fischer, soloist, and the Boston Symphony Orchestra. The oratorio of "Elijah" was to be presented. He enlisted with him the leading musicians, musical writers, and business men of the city in a musical festival association, of which he (Ernst) was treasurer. He collected about \$4,700, and when called to account for its disposal gave such excuses as called for the publication of the above card. The names of the signers are those of the leading people whose aid he invoked in his enterprise.

The affair will doubtless cause a great scandal, and probably kill the festival, and perhaps involve the church in much embarrassment, since the proceeds of the festival were to be devoted to the building fund of St. Jacob's.

The Rev. Mr. Ernst, in his own behalf, said the subscribers should have back 80 per cent. of their money. He could get 100 per cent. if necessary. He characterizes the card as the result of spite work among musicians. He seemed much troubled, and paced the floor, beating his brow with his hand while his interviewer unsuccessfully endeavored to find where the money had gone.—Sun.

Some More New Music.

WE have received three songs published by John F. Ellis, Washington, D. C., by I. A. Oppenheim. They are entitled: "When Thou Art Nigh," "Serenade" and "Lullaby," and are simply constructed and melodically pleasing. The "Serenade" is quite effective.

Under the title of "Liebeserzählung," Gustav Lazarus publishes, through Unnecke, Berlin, five piano pieces for four hands. They can be heartily recommended as being effective and brilliant duets. There is not over much good music for four hands, and consequently this is a welcome addition to the list.

Mr. E. C. Phelps, of Brooklyn, does us the honor of dedicating to us a very pretty and musical "Idylle," for piano and violin. It contains some very good harmonies and an effectively written violin part.

"The Modern Pianist" is the title of a volume of piano music published by Wm. A. Pond and edited and revised by Albert W. Berg. It is made up of compositions by such excellent composers as Grieg, Scharenwenka, Jensen, Joseffy, Rubinstein, Moszkowski, Gade, Liszt and Thomé.

We also beg to acknowledge the receipt of three piano scores from Kahnt, Leipsic. They are Ignaz Brüll's "Das Steinerne Herz," Ludwig Englaender's "Madeline" (the text by that prince of humorists Carl Hauser) and Peter Cornelius' "Barber of Bagdad."

We have also received, through the courtesy of Mr. C. F. Tretbar, a "Valse Impromptu," by Rafael Joseffy, which is graceful, melodious and not beyond the grasp of the amateur. Published by Schubert.

The Brainards have recently published a piano transcription of the "Swan Song," from "Lohengrin," by D. Krug, which is within the grasp of the average pianist; a song by J. B. Campbell, "Three Little Birds;" another song, by Strelezki, "King Death," for baritone or bass, and a piano piece by Ada M. Barkhoff, "Pleasant Thoughts," which somewhat belies its name.

Mr. R. E. Hennings also sends us a batch of his compositions. "In the Sunny South," a valse fantasie, a "Reverie Poétique," a clever little fantasiestück, "Bon Camarade," a valse brillante, "Witchery;" "Gypsy Stories," "A Forest Ramble" and an "Idylle."

Leopold Winkler, a well-known Viennese pianist and a professor at the National Conservatory, publishes through Schubert & Co. a gavot, which is very graceful, agreeable and well written, and a study in F sharp, which on account of the figure employed will be available as a good teaching piece and is at the same time effective as a solo.

Miss Maud Powell was the soloist of the Brooklyn Philharmonic concert last Saturday evening. She performed in excellent style the violin concerto by Mendelssohn, and the orchestra played the "Midsummer Night's Dream" music and Schubert's C major symphony.

Mr. Broekhoven's Answer.

CINCINNATI.

Dear Musical Courier:

IN your issue of December 18 you published a lengthy review of my book on harmony, from the pen of Mr. Thomas Tapper.

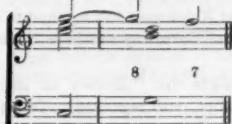
The reviewer praises my work so unreservedly (a thing which rarely occurs among musicians) that it may appear ungrateful and egotistical on my part to seemingly object to Mr. Tapper's difference of opinion regarding certain points contained in my book. The point in question does not require being set aright by me in defense of my use of terms, but rather calls for an elucidation of a question in harmony which is not only confusing to pupils, but, as the present case illustrates, even finds the teachers at variance, namely, the application of the term "suspension."

If you will permit me to quote from the review I may be able to add somewhat to clearing the subject of some of its vagueness.

Mr. Tapper finds fault with my chapter on suspension in the following:

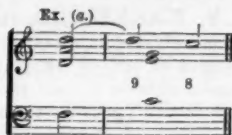
The chapter on suspension suffers from a contradictory use of terms. Compare the following passages:

"A suspension above the seventh is impossible among the sept chords of a key; as the suspended tone will in all cases be the perfect octave (n)."



(Hence by "suspended tone" the author refers to the thesis of the full measure.)

"The chords indicated by an X in examples a and c contain the suspended tone, and the tone above which the suspension occurs." (Remark, page 72.)



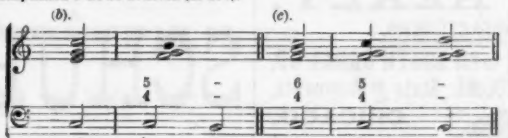
Hence by "suspended tone" the author refers to the thesis of the full measure, exactly the opposite of what is implied by the expression in the first quoted paragraph.

The latter quotation employs the expression correctly; in the former "suspending tone" should have been used.

The suspended tone is the delayed tone, the suspending tone is the tone through which the delay is effected.

Turning to page 73 (Maxim) the sentence beginning with line 8 contradicts itself. Compare the following quoted text with examples:

"The tone of the chord above which a suspension occurs and the suspended tone should not be sounded simultaneously (as at d), nor should the suspended tone be doubled (as at c)."



In example d the arsis [in bass] is referred to as suspended tone; in example c the thesis is made the suspended tone.

This fault obtains throughout the chapter, which otherwise has excellent features.

As will be seen, Mr. Tapper objects to my use of the term "suspended tone" where, he claims, the term "suspending tone" ought to be employed. Now, let us see what a suspension really is.

A suspension is a tone foreign to the harmony which has been prolonged (held over) from one of the tones of the preceding chord. Its resolution always results one diatonic degree downward (if the suspension is above the chord tone) or one diatonic degree upward (if the suspension is below the chord tone).

Thus the prolonged tone, being foreign to the harmony, is obliged to descend, whereby it gets its character of suspension. Therefore the tone that is obliged to descend is the suspended tone, on account of its suspending tendency of progression. The tone of the chord above which the suspension occurs is the delayed tone, but not the suspended tone, as Mr. Tapper has it. In the second of the foregoing examples the D in the soprano is the prolonged tone, and is consequently suspended above the C, to which it descends (resolves). The D is thus the suspended tone, the C is the delayed tone, not the suspended tone.

It has been my chief object to make the obscure points in my book on harmony as clear as my ability permitted. Mr. Tapper finds that I have fairly well succeeded in this. As for the difference of opinion in this matter I do not think that those who use my book will be in any way disturbed, whether I assert that the sword was suspended or whether Mr. Tapper holds the opinion that Damocles was suspended.

JOHN A. BROEKHOVEN.

—The Palestrina Choir gave rather a listless performance last Wednesday evening at Chickering Hall, Mr. Caryl Florio conducting. The deadly gripe had evidently made ravages in the membership attendance, so it is not fair to criticise the evening's work. Suffice to say that leader, soloists and chorus struggled valiantly. The Beethoven String Quartet assisted.

HOME NEWS.

—The Composers' Club give a Rossini evening at the rooms of the Mendelssohn Glee Club next Monday evening.

—Miss Neally Stevens, assisted by Dr. E. I. Keffer, violin, played at a testimonial concert in Association Hall Philadelphia, last Monday evening.

—Messrs. Andres and Doerner, the two Cincinnati pianists whose ensemble playing was such a feature at the last M. T. N. A. meeting, will play next week in Boston, Philadelphia, Washington and Pittsburgh.

—A chamber concert was given last night by the Chicago Musical College String Quartet, under the direction of S. E. Jacobsohn. August Hyllested assisted.

—We have received the first annual report of the Church Music Commission of the M. T. N. A. presented at its thirteenth meeting, last July, in Philadelphia.

—The Beethoven String Quartet gave its second concert of the season last Thursday evening at Chickering Hall, and among other things played a quartet by Z. Fibich for strings and a quintet by Klughardt for piano and strings, both novelties of no astonishing merit. Miss Adelina Hibbard, soprano, and Miss Hortense Hibbard and Walker J. Hall, pianists, assisted. The next concert takes place March 13.

—WORCESTER, Mass., January 18.—The board of government of the Worcester County Musical Association has decided upon the following works as the basis for the annual music festival next September: Mendelssohn's oratorio, "Elijah;" selections from Handel's oratorio, "Israel in Egypt," its first time in Worcester; Gade's "Erl King's Daughter," new to Worcester; Sullivan's "Golden Legend," and J. C. D. Parker's "Redemption Hymn," new to Worcester.

—The program for Mr. Edwin Klahre's second piano recital, which takes place next Tuesday evening at Steinway Hall, is made up entirely of Chopin compositions and is as follows:

Scherzo, B minor.	Ballade, G minor.
Scherzo, B flat minor.	Ballade, A flat major.
Nocturno, F sharp.	Berceuse.
Nocturno, D flat.	Impromptu, F sharp.
Etude, op. 10, No. 12.	Impromptu, C sharp minor.
Etude, op. 25, No. 1.	Polonaise, A flat major.
Allegro de Concert, A major.	

—At a recent concert of the Dayton Conservatory, W. L. Blumenschein director, the following program was performed:

Sonata, op. 2, No. 1.	Beethoven
"Slightly Blending"	Miss McKemy.
"Sonata, op. 2, No. 3.	Beethoven
"But the Lord is Mindful"	Miss Rickert.
Sonata, op. 10, No. 3.	Beethoven
Two Songs, "Since Mine Eyes Beheld"	Miss Craig.
"He, the Best of All"	Miss Allen.
Sonata, op. 18.	Beethoven
	Miss Campbell.
	Miss Gilbert.
	Miss Pagenstecher.

—The following circular is passing around among local musicians and has been sent to the press:

SAN FRANCISCO, Cal., January 11, 1890.

To—

It is proposed to erect a suitable monument over the grave of the late Karl Forster; the money to be raised by a grand concerted musicale, to which you are most cordially invited to lend your valuable aid. Time of the affair, this month, in this city. Please confer with the undersigned at your earliest possible convenience.

Very respectfully yours, INEZ FABBRI-MULLER.
1008 Post-st., west of Larkin. Office hours, every day, from 2 to 4 p. m.

Subscriptions toward this praiseworthy object are already brisk, we are told, and it has the support of the entire profession. The monument will take the form of a white marble cross.

Marcus Henry, the well-known manager, is also actively interested in the scheme.

THE NEW YORK REED CLUB

SECOND SEASON.

FLUTE,	MR. F. RUCQUOY.
	Late of Padeloup Concerts, Paris.
OBOE,	MR. A. TREPTE.
	Soloist of Thomas' Orchestra.
CLARINET,	MR. J. SCHREURS.
	Soloist of Thomas' Orchestra.
FRENCH HORN,	MR. A. HACKEBARTH.
	Soloist of Thomas' Orchestra.
BASSOON,	MR. J. HELLEBERG.
	Late of Adelina Patti's Concert Company,
	AND
	MISS VIRGINIA RIDER, PIANIST.

For engagements for the Club or any of its members, apply to
L. MELBOURNE, Manager, Chickering Hall.

Opera in German.

THE first production of "Aida" this season, on Wednesday last, must be placed to the credit of the Metropolitan Opera House as a success of more than usual importance, for it not only gave to the patrons of the opera an opportunity to hear Mrs. Kalisch-Lehmann in a rôle that was most grateful and in which she appeared at her best, but its *mise-en-scène* and completeness demonstrated how abundant are the resources of the Metropolitan management. This was the cast:

Mrs. Kalisch-Lehmann.....	"Aida"
Miss Charlotte Huhn.....	"Amneris"
Miss Felice Kaschoska.....	"Priestess"
Joseph Beck.....	"King"
Julius Perotti.....	"Rhadames"
Theodor Reichmann.....	"Amonasro"
Emil Fischer.....	"High Priest"
Albert Mittelhauser.....	"Messenger"

It is agreed upon by general consent that Teresina Singer, who sang here under Strakosch (Castelmarty, now singing in the Italian opera in Mexico under Abbey's management, being also in the cast), was the greatest "Aida" we have heard here. Teresina Singer told us at the time that she was nearing her 40th appearance in "Aida," and shortly after her return to Europe she did sing (in Milan, we believe) the part for the 40th time. She had the gift of making a prodigious effect in the climaxes, particularly in the concerted parts, but, as a whole, her performance was not governed by the scrupulous desire to subordinate the rôle to the *ensemble* such as characterize Lehmann's work, and which assisted so much in making the performance even and smooth and a delightful thing to behold and to hear. While she was vocally a great artist, she was deficient in the intellectual analysis that Lehmann has bestowed upon the part; in short, she was a representative Italian "Aida" (although not Italian by birth), whereas Lehmann was reared in a school of art that gives to the rôle a deep poetic significance.

The "Amneris" of Miss Huhn was a conscientious endeavor which was hampered by a lack of natural vocal resources, and, moreover, in such rôles as the above Miss Huhn certainly appears as a novice. Her voice has a mezzo timbre, and was too weak in the lower register.

Reichman was an ideal "Amonasro" in stage presence, in his acting and his artistic delivery, and we would suggest to persons who are suffering from the delusion that the German tongue cannot be utilized for *bel canto* to listen to Reichmann's enunciation. Every syllable is understood in every part of the house.

Perotti's voice does not blend with those of the other singers. It sounds harsh, and at times metallic, and it

gives evidence that the control over it is slipping away from the tenor. He has not yet acquired the *finesse* of Campanini, who, five or more years ago, when his voice began to show signs of wear, understood how to husband his resources for the final parts of the opera, and then step boldly to the footlights and with one sustained high B (generally supposed to be a C) crush the poor soprano, the disgusted alto and the exhausted baritone, who had been trying his utmost to make a hit during the evening.

The chorus was not in trim as it should have been, especially the basses, but the orchestral work under Seidl was superb.

"The Flying Dutchman" was given on Friday night with the same cast that inaugurated the opera this season, except that Miss Kaschoska was substituted for Miss Wiesner. Miss Kaschoska, as was shown at a *matinée* performance of the opera, must be placed among the fiascos of the present season, for she is not only deficient as a singer, but her primitive and monotonous histrionic efforts were painful to the greater part of the audience. It was due to her that the performance was listless and not in consonance with the usual work done at the Metropolitan. We are at a loss to understand that it is the intention to cast her for the part of "Aida," on Friday night, for she is not adapted for any parts that require talents and abilities and experience necessary for such important parts as "Senta" or "Aida." In fact, we learn that Reichman has refused to sing again with Kaschoska. At the Saturday *matinée* "Tannhauser" was given.

Last Monday night the "Barber of Bagdad," with the "Puppenfee" ballet, was repeated. To-night, for the first time this season, "Tristan and Isolde," with Lehmann and Vogl in the cast, will be given, and also at the Saturday *matinée*. Friday night, "Aida."

The Wakefield Children.

MR. JOHN F. WAKEFIELD, the father of Ethel and Blanche Wakefield, the talented little Boston musicians, has decided to entirely withdraw the children from all public appearances for at least two years, during which time they will earnestly pursue their musical training as well as attend to their school studies. They have appeared only in high class concerts thus far, including the Taunton festival, and at Chickering Hall, Boston, with the Beethoven and Listemann clubs, and such artists as Mr. C. N. Allen, Mr. Fries, Mr. Listemann, Miss Gertrude Franklin, Miss Gertrude Edmonds, at the Crystal Palace in London, with large orchestra under Mr. August Manns this past summer, and at Mrs. Labouchere's musicale given to Sarah Bernhardt.

Pursuant to suggestion of Mr. August Manns, of the Crystal Palace Orchestra, and the advice of some of the best class artists in this country, including Mr. Gericke, Mr. Carl Zerrahn and Mr. Theodore Thomas, and also in keeping faith with the artistic and kind advice of the musical critics to whom Mr. Wakefield has in the past intimated that the girls would appear only at rare intervals, he states that therein he has kept his word, and that in his best judgment now the artistic interest of the children demands that they be not heard again until they can be suggested as young artists and not as prodigies, as the day for prodigies has gone by and the name is unpopular with good musicians, the really musical public and the musical critics.

Too many fathers of young, talented children are persistent in their efforts to have their offspring perform in public at every concert or exhibition which presents itself, but if there is talent discernible to suggest great results in a few short years, it is worth the while to wait rather than grasp any opportunity for a few dollars at most, derived from a few concerts during the time they might be industriously preparing for a higher musical sphere.

The Boston critics have in the past very kindly recognized the talent of these children, and Mr. Wakefield says it would be ungrateful and of direct injury to the girls' future welfare not to fully appreciate the favorable and righteous criticisms they have received; therefore the children will devote some time to the development of the talent they possess, quietly under the best instruction, in accordance with the following complimentary letters of Mr. August Manns and Chevalier De Kotski:

CRYSTAL PALACE, England, July 22, 1889.

To Ethel Wakefield:

DEAR ETHEL—Your playing of the Mendelssohn G minor concerto this afternoon, in conjunction with the Crystal Palace Orchestra, under my conductorship, gave evidence of your possessing musical gifts which with careful training will secure for you in course of time a prominent position among good pianists.

Trusting that you will enjoy the teaching of the best class masters, and that lasting good health will enable you to study diligently and thoughtfully, I remain, dear child,

Yours sincerely,

AUGUST MANNS,
Musical Director of the Crystal Palace.

BUFFALO, N. Y., October 27, 1888.

MR. WAKEFIELD—Having heard Ethel Wakefield, the little eleven year old pianist, in Beethoven's concerto, No. 1, I highly appreciated her graceful and pure performance. Her touch was clear, and all the difficult passages were performed with great purity.

I am sure she will some day be a remarkable artist.

CHEVALIER DE KOTSKI.

—Mr. Constantin Sternberg, assisted by Miss Alice Wentworth, soprano, gave a piano recital last Thursday evening at the De Pauw University, Greencastle, Ind. Compositions by Rheinberger, Beethoven, Chopin, Raff, Liszt, Dreychock and himself were played by Mr. Sternberg.

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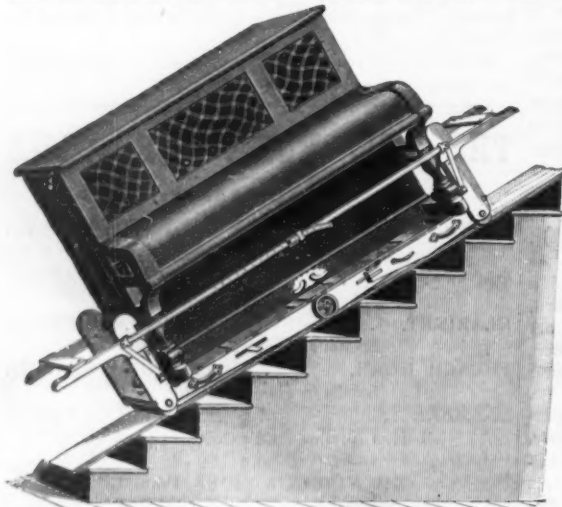


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Music in Toledo.

TOLEDO, Ohio, January 3, 1890.

MY long silence has been due to the scarcity of local musical events that have taken place here during the season, although we have had an opportunity of hearing a number of good operas and concerts given by first-class professional talent.

The first musical event of any importance was the presentation of Hindel's "Messiah" last Tuesday, December 31, at the Memorial Hall, by the Toledo Oratorio Society, under direction of Professor Torrens. Messrs. Charles Knorr, Myron W. Whitney, Miss Genevra Johnston and Mrs. W. H. H. Smith, the latter of Toledo, rendered the solo parts.

This is the third successive season the society comes out with this work, and each successive performance so far has been inferior to the previous one, and those of the small audience present last Thursday evening who had heard the other two performances are no doubt heartily tired of "The Messiah." The only redeeming feature of the performance was the work of the soloists, which was given in a very satisfactory manner, although they were more than once put on their mettle by the wretched accompaniments of the orchestra, which in several instances nearly caused the singers to come to grief, but, thanks to their skill and experience on similar occasions, they managed to remain on the key and stick to the music with stolid indifference to the orchestra's erratic wanderings.

Several of the chorus numbers were given with spirit and animation. Although the chorus was much too small, numbering scarcely sixty, to do any effective work, they were under the disadvantage of the wretched and poorly balanced orchestra, which numbered in the neighborhood of a dozen pieces, in which three double basses were the predominating instruments. Much of the work dragged its weary length along, so that quite a number of the audience left the hall after the close of the first part. One of the refreshing features of the occasion was the cutting of a number of parts.

At the close of the first part Mr. Barton Smith, with a few appropriate remarks, presented Miss Johnston with an elegant gold badge, in behalf of her Toledo friends, as a token of esteem and appreciation of her abilities as a singer. Miss Johnston acknowledged her complete surprise and warmly thanked her friends for the appreciation shown her.

At the opening of the sale of reserved seats for "The Messiah" there were scarcely a hundred taken, so the small audience present could not have been due to the fact that the Bostonians appeared at the Opera House on Tuesday night, since the Bostonians were announced several days later.

This only goes to show how unpopular some of the people connected with the society have become, so that the public positively refuses to lend its aid and support; the result is that the stockholders are out several hundred dollars, and the affairs of the society will probably be wound up.

The German Chorus, under the leadership of H. C. Hahn, is progressing nicely. They are studying Mendelssohn's Forty-second Psalm. No dates have as yet been fixed for a public performance. Some of Mr. Elvin Singer's musical friends are anxious to learn something about his success in the Emma Juch Opera Company, but it seems that nothing definite can be ascertained here, as his name is never mentioned in the criticisms of the performances of that company as published from time to time in the leading musical journals in the East. Perhaps the representatives of THE

MUSICAL COURIER can give some information concerning Mr. Singer, and thus remove a burden from the minds of many of his anxious musical friends here. Wishing you a successful and prosperous new year, I remain yours,
T. M.

Cleveland Correspondence.

CLEVELAND, January 30, 1890.

BREATHE it softly into the ears of the effete East—we Western musicians have been entertained à la grippe, and are now awaiting the next importation.

Mr. J. H. Rogers, a genial fellow and accomplished musician and pianist, played the following recital program in the Recital Hall of the School of Music. Mr. Rogers is, without doubt, one of our best local pianists, and rendered his several numbers in fine style. The vocal assistance was also satisfactory in every respect.

Fantasia and fugue in G minor.....	Bach-Liszt
Theme and variations, op. 16, No. 3.....	J. J. Paderewski
Melody, op. 16, No. 2.....	Miss Williams
Polonaise, op. 9, No. 6.....	Miss Williams
Gypsy songs, op. 55, Nos. 6 and 2.....	Dvorak
"Fire Magic" from the "Walküre".....	Wagner-Brassin
"Isolden's Liebestod".....	Wagner-Liszt
Gavot from "Mignon".....	A. Thomas
Polonaise, C sharp minor, op. 30, No. 1.....	Chopin
Nocturne, F sharp major, op. 15, No. 1.....	Chopin
Scherzo in B flat minor, op. 31.....	Chopin

Musical circles are fluttering in anticipation of hearing before long d'Albert and Sarasate, and expectations are at a very high altitude.

Mr. F. Norman Adams has been giving, during the season, a series of highly interesting organ recitals at Trinity Church, over whose choir he presides.

The third Philharmonic Orchestra concert occurs shortly. Miss Marie Egts, pianist, will be heard in the first movement of Beethoven's C minor concerto.

"The Messiah" was given its annual Christmas presentation by the Vocal Society, under Mr. Alfred Arthur's direction. I did not attend owing to absence from the city, but am informed that the performance was creditable to all concerned.

Mr. Wilson G. Smith will shortly give his third musical recital, assisted by his advanced vocal and piano pupils, at the Hallet & Davis Piano Company's rooms. These concerts have been up to date very successful, and Mr. Smith has brought out some fine talent under his tuition.

Mr. Johann Beck, of this city, has been invited to read an essay before the M. T. N. A. at Detroit next July, and as Mr. Beck is something of a philosopher as well as musician something good may be expected.

Miss Effie Stewart, a Cleveland girl—of late years a pupil of Clement Tetedoux, of your city—who recently went to Paris to finish her education and prepare herself for grand opera, has won the good will and esteem of Massenet, for whom she sang. He predicts great things for her, all of which means another point scored for Cleveland in the operatic star firmament.

VERITAS.

—The death of Franz Lachner, the veteran composer, is announced. The deceased was born in 1803 in

Bavaria, and began his musical career at an early age. He essayed nearly every form of his art, and in opera, oratorio and symphony he was prolific, but lacked, despite his industry, the true creative spark. His orchestral suites are his best efforts. The principal scene of his activity was Munich, although he was personally known and loved throughout the Fatherland as an ardent laborer and lover of the art. His brothers, Vincenz, Ignaz and Theodore, were also musicians and composers.

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THE Weber-Shoninger deal in Chicago seems to be off, and Albert Weber, who is expected here in a few days, is said to have rented a wareroom on Wabash-ave., Chicago.

MR. C. C. CURTISS, who had been in charge for many years of the Weber interests in Chicago, left for Europe on Saturday, and in calling to bid us adieu informed us that it is probable that, pending negotiations between him, a Chicago party in the music trade may be closed during his sojourn in Europe. He expects to be here again about May 1.

THE supplementary catalogue of the Emerson Piano Company has just been issued. The introduction explains the object of the publication, and reads as follows:

At the time of issuing our catalogue for 1889 there were certain changes and improvements being made, which have only recently been completed and are now respectfully submitted in this supplementary catalogue.

The pianos here represented are the parlor grand, with new and graceful pattern of legs and a handsomer case than appears in the catalogue. All our parlor grands are now made as here represented.

The baby grand, just completed, with artistically designed case and legs, has been pronounced by all who have heard it to be unsurpassed in volume and quality of tone.

In the cuts on pages 5, 6 and 7 are represented the different patterns of perforated or open bronze panels. The process by which these panels are made is the invention of a member of this company, who has given the subject much study during the past three years. They are a marked improvement over the common style of bronze work, and have become very popular.

On page 8 is represented a Style 14, with solid, carved panels. This artistic carved work must be seen to have its value and beauty fully appreciated, as in the cut it might not be distinguished from the cheap pressed wood or paper imitation.

In ordering by mail the pattern of the panels desired can be indicated by the number of the page.

The cuts in the supplementary catalogue are among the finest specimens of the wood cutter's art we have seen in the line of catalogue work.

MR. OTTO GERDAU, the New York ivory importer, was before the Ways and Means Committee in Washington recently. He wished the committee to reduce the duty on piano ivory from 30 per cent. to 10 per cent., to break down an existing combination which made competition impossible. The small turners could not use the whole tusks, which came in free; but if it was simply cut with a saw into blocks suitable for their use they had to pay 30 per cent. duty.

LINDEMAN AFFAIRS.

TO be short and to the point, the Lindeman matters are about as follows: Rufus W. Blake, of the Sterling Company, is ready to buy the stock and material that now belongs to Mrs. B. L. Luddington stored at the Lindeman factory, provided he can get the name and good will.

James & Holmstrom are willing to take the stock and the unfinished pianos and work them up.

Baus & Co. are willing to do the same thing.

Mr. C. J. Hepe, of Philadelphia, claims that he has the right and title to the name and good will. Adam Brautigam claims the same thing, but Mr. Hepe is backed by Wm. E. Wheelock, a large creditor of his, who is anxious and willing to make arrangements to get the Lindeman business into the hands of Mr. Hepe, who expects to make up his losses partially by securing the plant, particularly as he will be supported by Wheelock.

Luddington gave them an option, now soon ending, and negotiations were still pending as we went to press.

If Blake gets it Henry Lindeman will be engaged by him, and if Wheelock and Hepe get it Henry Lindeman may make pianos under different auspices. Under the circumstances none but a legal mind can tell exactly where the title rests.

SYNDICATES AT WORK.

DURING the summer of 1889 THE MUSICAL COURIER first published the news that certain attorneys, representing English syndicates, were negotiating with certain piano houses here. Some time, before this, Messrs. Steinway & Sons had been definitely approached by a syndicate and refused to accept a very large amount offered for their business and name. Since that time agents here have not been idle in approaching other houses with more or less tempting offers, some of which, we have reason to believe, have now been closed. The most prominent house mentioned in connection with these foreign capitalists has been that of Messrs. Chickering & Sons, and we hope soon to be able to announce a completion of their arrangements, as under the circumstances it would be quite the best thing that could happen to them.

But now other and smaller concerns have been investigated, and our readers need not be surprised to see in these columns the news of the syndicating of a combination of houses well known to the trade. The reason of there being a combination is explained by a gentleman who is a representative of one of the syndicates and who has been corresponding with various piano houses in New York and Boston asking their views on the matter.

In a recent interview with THE MUSICAL COURIER representative he said: "The gentlemen whom I represent are willing to buy piano and organ factories, provided the individual business is in a reasonably healthy condition, and I have been negotiating with several firms, whom, as a matter of business honor, I cannot mention, although I may tell you that bargains have been made with two concerns who particularly wish that their names should not be made public. The greatest difficulty in buying piano factories is that there are so few of them that are large enough in their value for great syndicates to bother with. It is for this reason that I speak of possible 'combinations' of smaller concerns into one lumped affair of sufficient magnitude to interest English purchases. How much has been so far accomplished in the piano business I am not at liberty to tell you, but, I dare say, you will hear of it in time—either through the banks, who have, of course, to be made acquainted with copartnership changes of their customers, or through some employé—though if people would only keep their mouths shut there needn't be anything known of any of these deals.

"The establishments are run on in just the same

manner; the proprietors and managers, unless they are known to be absolutely useless or incapable, are obligated by the terms of the sale to retain their official positions toward the business for at least three years, and matters are run just as before. We buy out a concern on what we call a 12½ per cent. basis, which briefly is this: The average profits for last three years are ascertained, and are estimated as 12½ per cent. of the price to be paid. For instance, if your average profits for 1887, 1888 and 1889 have been \$10,000 per year, we will pay you eight times that amount, or \$80,000. But of this total amount at least one-half must consist of realty. Then we pay one-half of the purchase price in cash, and give the other half equally divided in debenture bonds and certificates of stock, the stock being sometimes divided into preferred and common. Engagements for the three years' supervision are then made at a good salary, and the job is done."

"Yes, outside of piano houses, I have talked and corresponded with what you call supply houses, with organ concerns and music publishers. No, we haven't got around to music trade papers yet; but then there's no telling what may happen."

THE MUSICAL COURIER will contain more on the same subject later.

Mr. Tretbar's Celebration.

NO happier set of men ever congregated about the tables at the Liederkranz Club house than the guests and friends of Mr. Chas. F. Tretbar who took dinner with him last Saturday night, the occasion being the twenty-fifth anniversary of his services and association with the house of Steinway. Those who are directly attached to the firm and who were present were Messrs. William Steinway, Henry W. T. Steinway, George A. Steinway, Nahum Stetson, A. von Bernuth, Felix Kraemer, James H. Hempsted, William P. Lincoln, Harry D. Low, Oscar Steins, Philip Burkard, and the invited guests outside of the house were Messrs. Theodore Thomas, Rafael Joseffy and Leo Tritsch.

The congratulations offered to Mr. Tretbar were based upon the deep felt conviction that the work performed by him during the quarter of a century that ended on Saturday night was performed in the strict line of duty, from which it was impossible that he could ever deviate. The record made by him would be emphasized if the many difficulties were known that he had to contend with and the diplomacy it required to bring to a happy conclusion many perplexing incidents. However, those intimately associated with him, who know him best, were quick to appreciate his worth, and the firm presented him with a rare watch, chain and charm, the inscription in the watch reading:

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His colleagues in the house offered as a tribute to his worth and in remembrance of the occasion a solid silver loving cup.

The evening was particularly enlivened by the reminiscences of Mr. William Steinway, whose vast accumulation of knowledge of the traditions and the history of the piano trade make a fund of information as rare as it is valuable.

The Levassor Piano Company.

THE new company that is about open a piano and organ wareroom in Cincinnati, under the control of Louis Levassor, is to be entitled the Levassor Piano Company. Mr. H. L. Benham is interested. The Knabe piano is the leader.

Prominent Men III.

MR. HENRY MASON, president of the Mason & Hamlin Piano and Organ Company, is very ill at his home in Boston, but latest reports are to the effect that a change for the better has set in.

Mr. Henry Parmelee, president of the Mathushek Piano Company, New Haven, is suffering from a severe attack of pneumonia.

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THE TRADE LOUNGER.

SOME dealers should learn that when pianos are made to conform with the French pitch it is, in good pianos, a principle of construction that goes back ultimately to the scale, from the scale to the strings and stringing, and thence to the tuning. All these questions are considered together, and the piano, when tuned normally, is called a piano of French pitch. Chickering & Sons have it put in their grands to "tune to French pitch," in order to avoid the danger or trouble that results from tuning a piano to a higher pitch than that for which it is strung. Therefore dealers should not permit the tuners to tune any French pitch piano higher than that pitch, and manufacturers should say in their warranties that they will not be responsible for any accidents to plates, bridges, &c., if their pianos are drawn up above the normal pitch. Why the pianos should be raised we fail to understand; that is, the uprights. Uprights are not used in concerts, not used in performances that require orchestral accompaniment, and for parlor use the French pitch is all right. A violinist in Oconomowoc or Sandy Foot Bottom who cannot bring his violin down to the piano pitch, or a soprano at Sweet Spring Chalybeats or Rose d'Amour Centre who cannot sing to a French pitch upright should be sent to Europe to appear before the royal heads.

Some tuners are apt to go right to work and pull and pull the strings and not even bother about testing their temperament, if they ever go so far as to lay it out. They tune away in octaves or fifths as they please, and also have the habit, if the piano is not to be raised, to let it remain in its low or sunken pitch instead of raising it to its normal pitch. They simply even up the middle register, touch the treble a little and let the bass go. It takes 15 minutes to do such a job. The firms such tuners are employed with charge, say, \$2.50 for tuning an upright. When they get the order they send the tuner to the house; the tuner, after finishing his work, gives to the lady of the house his "private" card, and tells her that he will tune the piano in the future for \$2. He gets a number of such customers, and, of course, the firm knows nothing about it. They send him off in the morning on a route and then comes his chance for fine work. The orders to be filled for the house are those 15 minute jobs, and in between them he can do his own private tuning. All the tuners are not in the habit of doing this kind of work; but, we are sorry to say, the majority of them are susceptible to the temptation.

Young Albert Behning, the second son of Henry Behning, is blooming out as one of the new generation of bright, smart piano men. He has made several trips for the house and has become personally acquainted with many of the dealers, and by means of his courteous manner, his affability and address has impressed such as have met him as a promising candidate for honors in the piano trade.

Jacob Brothers were insured for \$25,000; they claimed that their loss was \$35,000. The companies offered them \$15,000 and considered it a liberal offer. Mr. Sam. Hazelton was the firm's appraiser; Mr. J. F. Emanuel was the company's appraiser.

The parties in Pittsburgh, Pa., who wish to know the best place for the purchase of piano scarfs and covers cannot make a mistake by dealing with Messrs. T. F. Kraemer & Co., 105 East Fourteenth-st., next to Steinway Hall. The firm of Kraemer were the first to introduce the real artistic piano scarf and cover, not the "fake" or imitation of an art cover, and came into the field after all the old fogies had made small fortunes out of piano covers and the piano trade. The trade is under obligations to the Kraemers for coming boldly to the front and reducing the 50 per cent. profits to a decent figure and giving the trade novelties and the best for the least money.

The "House Wife" is the name of a paper published in this town which prints in its January number two advertisements that should be analyzed. The first is that of Cornish & Co., organ manufacturers, Washington (N. G.), who also advertise themselves as

piano manufacturers. It is the Cornish & Co. piano which they advertise. There is no Cornish piano factory, consequently the piano is a low grade piano that can be bought for much less than they ask for it. The other advertisement is that of the Gem Organ Company. That is a fraud unadulterated, for there is no Gem organ, as there is no Gem organ factory. A Gem organ is worth about \$10 in the wood of its case, and musically it is worth nothing.

Mr. Theo. Silkman, manager of the extensive business of H. D. Pease, the piano manufacturer, has made an enviable record with the house since the death of C. D. Pease, when the management first devolved upon him. I have had the pleasure of a personal acquaintance with Mr. Silkman of about 15 years' standing, and his record shows remarkable application during all that time, together with a close study of the piano trade in all of its branches.

I understand that young Geo. N. Carter was really dismissed by E. Wilson & Co., of the Boston Piano Company for serious cause, and the old man George W. Carter was "gotten rid of as soon as the Boston Piano Company could manage to accomplish the act gracefully.

The output of the Estey Organ works, at Brattleboro, was considerably over 13,000 organs in 1889, and these organs were chiefly large, expensive instruments, in handsome, modern designed cases. This enormous business is unparalleled in the annals of organ building.

Haines Brothers are exceedingly busy, and Mr. N. J. Haines, Sr., who has recovered from an attack of la grippe, is as busy as a youngster, attending to many of the numerous details of his great establishment personally.

If I am correctly informed, the firm of Lyon, Potter & Co. have taken the A. B. Chase piano manufactured at Norwalk, Ohio. This I consider one of the best moves made by the new house, for the A. B. Chase is one of those beautifully finished instruments—finished in tone and appearance—that have made the American uprights so famous among musical people. It must inevitably redound to the credit of every firm that handles these instruments.

I also notice that Lyon, Potter & Co. announce that they will handle "the recently patented George W. Lyon" pianos. I would like to know where the George W. Lyon factory is located; and if there is no George W. Lyon factory—why, naturally the "George W. Lyon" piano is a stencil piano, and a stencil piano is an illegitimate object that should never be displayed in a warehouse of a firm that expects to do a high toned business. If this "George W. Lyon" piano is made in the factory of the Marshall & Wendell Company at Albany, it is the same piano that formerly figured as the Lyon & Healy piano, a piano which is repudiated by the firm of Lyon & Healy. If it is the piano formerly known as the Lyon & Healy piano, how comes it that it is now the "George W. Lyon" piano? There never existed a Lyon & Healy piano factory and therefore the Lyon & Healy piano was a stencil piano, and therefore the "George W. Lyon" piano, if coming from the same factory (and, of course, it does come from the same factory the former Lyon & Healy piano came from), the "George W. Lyon" piano is also a stencil piano.

Mr. Healy says that his firm lost a great deal of money on the Lyon & Healy piano. The discussion of the stencil in the columns of THE MUSICAL COURIER gave Chicago dealers an excellent opportunity to show what a stencil piano is and that it is always a low grade instrument. With a stencil name on it more money can be got for a piano of low grade than if it had its legitimate name, and consequently people who purchased these Lyon & Healy stencil pianos soon discovered that they had bought an article not worth the money. Many of the pianos were returned and, in fact, many did not retain their tone, became vulgarly metallic and disjointed in the action. As soon as Mr. Lyon stepped out of Lyon & Healy the house repudiated the piano and now, to my amazement, I find Mr. Lyon selling the Lyon & Healy stencil piano as the "George W. Lyon" piano in his new

firm, Lyon, Potter & Co. "But," said someone to me, "you dare not print such a view of the case, because the Steinway firm are the chief stockholders of Lyon, Potter & Co." "The Steinway firm are the greatest, most vigorous opponents of the stencil fraud on the face of the globe," I replied, "and knowing that the policy of this paper has been to denounce the stencil in all directions without fear or favor, would have no respect for THE MUSICAL COURIER if it protected Mr. Lyon because he happens to be interested in Lyon, Potter & Co.

Moreover, I may as well say here that Messrs. Steinway & Sons never made the slightest attempt to dictate the policy of this paper. In all the years that I have had the honor and the pleasure to know those people, from Mr. William Steinway to the youngest member of the house, not a word has been uttered by any one member from which it could be gathered or surmised that a policy should be inaugurated. All that the Steinway house asks for is honest journalism. The impression that Mr. William Steinway was influencing our columns was produced in 1882 by a certain trade journalist. He printed an item to the effect that Mr. Steinway's money purchased this paper from its former owner. Mr. Steinway had nothing whatever to do with us and never assisted us in any way, shape or manner. The same trade editor who printed that falsehood about THE MUSICAL COURIER has since then failed several times and has been compelled to eat his own words—and without dressing at that.

Because THE MUSICAL COURIER proved itself a valuable institution for advertisers we received the patronage of many firms, including Steinway & Sons, and nearly all these firms have remained with us as patrons during all these years. Our independence is one of the very best reasons for patronizing these columns, and our independence enables me to say that Mr. George W. Lyon is making the greatest commercial blunder—if not a social blunder—under present circumstances, by handling a stencil piano.

I shall pay my respects shortly to the W. W. Kimball Company for their successful effort in killing the use of testimonials in the sale of good pianos. The method that company have used in advertising the Patti so-called testimonial, and the manner in which the company have been supported by the music trade press, make a beautiful study and recall to mind the stand taken by Messrs. Decker Brothers in regard to these testimonials. When a firm like Decker Brothers make it a particular object to call attention to the testimonial the time has arrived for music trade journalists to make some study of the subject. Instead of that the whole lot of music trade editors publish the absurd testimonials to the \$115 Kimball piano and seem to revel in their ability to play into the hands of a firm engaged in such a scheme. I shall therefore reprint what Messrs. Decker Brothers say:

While there is no doubt that the conscientious indorsement, after actual trial and use, of the instruments of a piano manufacturer by artists and teachers of repute and standing, by prominent dealers in the trade and by representative members of the musical public, should carry great weight in determining the value of these instruments, it is also true that where such indorsements are given without actual trial, carelessly, as a mere matter of compliment or for business or pecuniary reasons, they are deserving of little or no respect, and cannot be relied upon to guide the judgment of an intending purchaser.

It should also be remembered that a great many of the so-called "testimonials from great foreign artists" have been signed, if not through business interest, surely more through an affable complaisance than from any intimate personal knowledge of the instruments they speak of, which have often been the only ones they have heard of or played on during their brief visits to this country, or which possibly they have never seen or heard at all.

Furthermore, it is very doubtful if the indorsement of the instruments of a piano maker by "Italian" or other operatic artists can be considered as having any particular value. Even were such artists experts as judges of the merits of an instrument, which, as a rule, they are not, their "testimonials" are usually given as a compliment to the enterprising manufacturer who has placed a piano at their disposal, and as some return for the expense and trouble he has been put to.

The knowledge of these facts has determined Messrs. Decker Brothers to be most discriminating in the publishing of testimonials, and while they point with pride to the large

number of indorsements that their instruments have received from persons whose musical reputation, social or business standing is beyond question, they have been most careful not to bring to the public notice such as are of the character above mentioned, and of whose good faith they are not thoroughly convinced.

The opinions of the friends of the Decker Brothers pianos, among whose names are some of the highest standing among the musical profession, will be gladly furnished on application. They have been collected in a separate volume under the title of "Musical Authorities on Decker Brothers' Pianos."

Blaze Away!

AS is the custom with our most esteemed contemporary, the following notice of a fire in the factory of C. H. Henning was published as original matter. In reality it appeared in the New York "Herald" on Friday last.

Flames were discovered at 2 o'clock this morning breaking through the windows of Christian H. Henning's piano factory at No. 341 East Eleventh-st.

The shop, which was in the fifth and six stories of the building, was filled with combustible material, which blazed in lively fashion.

John Kennedy, a distiller, occupied the first floor of the building, the second, third and fourth floors being vacant.

The fresh wind that was blowing fanned the flames, and in a few moments the entire top of the building was ablaze.

At one time it looked as if the adjoining property would take fire, and a second and then a third alarm was sent out from the fire box at First-ave. and Tenth-st.

The prompt arrival of the engines with the additional lines of hose had the effect of keeping the fire confined to the piano factory. The roof and the fifth and sixth stories of the building were entirely destroyed.

The loss is estimated at \$30,000.

Later information is to the effect that Mr. Henning sustained a loss of between \$5,000 and \$6,000, and carried an insurance of \$3,500, which has already been adjusted. We learn that he is now arranging to occupy the third and fourth floors of the same building and to recommence work as soon as possible. The fire occurred at a particularly unfortunate time for Mr. Henning, as he was just about to complete an agreement with Mr. William Munroe, of organ reed fame, by which additional capital would be enlisted and the production increased.

Bowlby's Organ Factory Gone.

The following is not original news, but is taken from the Easton "Press" of January 13, and we gladly credit that paper, as we do every paper from which we glean information:

On Saturday night, shortly after 11 o'clock, Bowlby's organ works, at Washington, N. J., was destroyed by fire. The night watchman was in the upper story of the building, and when he descended to the lower floor discovered that the whole lower part of the building was in flames. An alarm was sounded and quickly responded to by the firemen. There was an abundance of water, but efforts to save the building, which was a brave one, were fruitless, as the fire had gotten too great a headway. The damage is estimated at \$30,000. There was an insurance of \$8,000 on the machinery and stock. The building belonged to the Gaylord estate. What the insurance on it was we have not learned. The works gave employment to 50 men, and manufactured 100 organs per month. At the time of the fire Mr. Bowlby was confined to his bed with influenza. The works will be rebuilt at once.

The Bowlby factory made many stencil organs, and stencilers can get other organs in Washington (N. G.)

The Des Moines Fire.

Unlike our contemporaries, we always make it a rule to print the name of the paper from which we take an item. The following is from the Des Moines "News" of January 14:

This morning about 4 o'clock fire broke out in Kromer's music store, corner Fifth and Locust, causing almost a complete loss of the entire stock, what was not injured by fire being badly damaged by water. The fire was first noticed by A. J. White, whose family occupy rooms over the store. Mr. White's son is suffering from la grippe and the smoke disturbed him. This aroused Mr. White, who discovered the fire and gave the alarm. The fire department quickly responded and soon had the fire under control, but it had already spread throughout the store and was burning in the ceiling. How the fire started is a mystery, as the store was closed about 8 o'clock and no one was there after that hour. The only explanation yet offered is that rats gnawed a box of parlor matches on a shelf under the counter, thus starting a blaze which reached some papers near and then spread rapidly over the store. Mr. Kromer estimates his loss at least \$5,000, on which he has \$4,000 insurance, \$2,000 being in the State Insurance Company, of this city; \$1,000 in the Firemen's Fund and \$1,000 in the Guardian.

The Rice-Hinze Piano Company had some pianos in the adjoining room, there being two openings between the rooms. Five of these instruments were damaged by the heat, but Mr. Rice thinks the only injury is the varnish being blistered and that their loss is covered by insurance. Messrs. Ransom & Adair, who expect to occupy the adjoining room, have a large shipment of pianos on the road, but fortunately had only two instruments in the house, neither of which was injured.

Action Shop in Albany Burned.

From the January 16 Albany "Express," a paper which should be quoted when an item is taken from its columns, we reprint:

The fire announced from Box 91 shortly before midnight last night was in the piano action shop of Lennon & Trumbull, on the third floor above Ingmire's paper store, 8 Green-st. The fire started in a wooden closet on the south side of the building, where there were some matches in a drawer. How the matches ignited is a mystery, as there was nothing about on which to base the theory of spontaneous combustion. The closet was burned up and much of the finished stock of the firm badly damaged. The blaze was inconsequential, but the building, which is of brick and very substantial, was flooded with water, causing no little damage to the property of the occupants. The Nott estate owns the building and Dewit & Spoor are the agents. It is insured, but was not damaged to any extent. Lennon & Trumbull are a new firm, having started here about November 1. It is the only concern of its kind in Albany, and was engaged just now

on a contract for Marshall & Wendell. Its stock was valued at about \$1,500, on which there was an insurance of \$600 in an English company, which will probably more than cover the loss.

The papers from which we copy news always are credited in one way or the other, for in decent, respectful and honorable journalism such always is the rule. When we reprint a "special" dispatch taken from another paper we do not say "special" and omit the name of that paper in order to make it appear as a "special" to this paper. We consider journalism of that kind "fake" journalism and it never succeeds. From the Burlington (Vt.) "Press" of January 15 we quote the following from North Troy:

A fire broke out in the piano sounding board factory of O. W. Fowler & Son at 5:30 P. M. Monday. It was extinguished by a vigorous effort and only slight damage.

The John Church Company Have a Blaze.

The following item appeared in many papers on January 16:

CINCINNATI, January 15.—Electric light wires running into the large music store of the John Church Company, on Fourth-st., near Vine, caused a destructive blaze in that establishment shortly before 1 o'clock this morning. The loss will reach about \$2,000.

This Time it is Wind.

A special telegram to the Wilmington (Del.) "Evening News" of January 16 says:

NEWARK, Jan. 16.—The high wind of Wednesday attacked Newark's pet infant industry, the Knauff Organ Factory, with rather bad effect. Standing as the new building does in the middle of a large field it received the full effect of the northwest wind and some time after midnight the gable end of the west wing, together with some of the south wall, came down with a crash. In its fall it tore up the heavy plank flooring of the second story and did considerable other damage. The west wing has been completed for a few days only, and it is supposed that the new brick wall without a roof had not become sufficiently strong to withstand the force of a wind blowing 40 miles an hour. The loss is not over a few hundred dollars, but it will cause a very annoying delay in the completion of the factory.

Swick's Insurance.

We learn that Swick has not yet been able to collect the \$6,000 insurance on the Herlich factory at Paterson, destroyed under suspicious circumstances last fall.

Regular Trade Meeting.

DEBATE ON THE McEWEN EXPULSION.

THE utmost excitement prevailed in and around Clarendon Hall on Saturday night prior to and during the meeting of the Progressive Piano and Organ Men's Association, as it was known that resolutions would be presented expelling the McEwens for nonpayment of fees and dues. There was a large attendance and a sprinkling of out of town dealers who, in accordance with a new By-Law, are permitted to attend meetings and present their grievances and make arrangements to have their maturing notes renewed and their installment papers transferred.

Mr. T. Leeds Waters was called to the chair. (A clause in the constitution makes it imperative to have separate officers at each meeting, although officers of a previous meeting can be called upon to serve; the rule was really adopted to prevent one treasurer from holding the funds longer than the period between any two meetings; in fact, it was aimed at the office of treasurer, in order to avoid temptations and other risks.)

Mr. T. Leeds Waters took the chair and asked for a secretary, and Mr. W. B. Stone was anonymously elected. Mr. Harry Raymore being called upon to act as treasurer. After prayers by the Chaplain, Mr. C. O. H. Houghton, the chair called for old business and Mr. J. N. Pattison replied that he had not sold a second hand piano in a month. The chair told the gentleman that he did not refer to old pianos, but to old business. The committee appointed to wait on Mr. R. M. Walters in regard to his lecture, "Pianos and Politics with no reference to party," reported progress.

Mr. Kimberly then brought in the McEwen expulsion resolutions, and the silence was [so] oppressive that you could not see a pin drop. The resolutions were as follows:

Whereas, The Collector of this Association, Mr. Ascher, has made 39 calls at the wareroom of E. H. McEwen to collect the fees and dues due this Association; and

Whereas, The collector of this Association, Mr. Ascher, has made 82 calls at the factory of C. C. McEwen to collect the fees and dues due this Association; and

Whereas, The collector has never been able to get any money or satisfaction or any reply, or any answer indicating how, when, where, why or whence either or either of the McEwens were or had gone or will be back or would be seen; and

Whereas, Full time has been given to the McEwens to pay their fees and dues, be it therefore

Resolved, That their names be struck off the list of membership of the Progressive Piano and Organ Men's Association for the Reduction of Freight and the Extension of Credits and be it furthermore

Resolved, That a set of these resolutions handsomely engrossed by R. H. Rodda and framed be delivered to E. H. McEwen and a set to C. C. McEwen, and be it

Resolved, That the sum of \$50 be appropriated for that purpose, and be it

Resolved, That a Committee of Seven be appointed to present the resolutions to the Mr. McEwens.

Great excitement ensued immediately after the reading of these resolutions, calls and cries of "question," "question," interrupting the chairman, Mr. T. Leeds Waters, to such an extent that he forgot all about entering a commission paid to him for selling a Bradbury piano that afternoon.

This apparently insignificant slip of the memory led to serious trouble shortly afterward.

However, he managed to restore order, with the assistance of Sergeant-at-Arms Johnny Kuehl, and on motion of Mr. W. E. White Mr. Ascher was asked to explain his ineffectual efforts.

Mr. Ascher mounted the nostril and in an agitated semi-tone stated, with evident vibration, that he had asked Mr. Wigand how he could manage to get a hold of E. H. McEwen, and Wigand had told him that the only way he could be dead sure of getting hold of McEwen was to bring a bed to No. 9 W. 14 st., and have it put up in the passage between the back wareroom where the installments are supposed to be paid and the safe, and that he then might manage to catch McEwen, if he can keep awake. He tried that four days, but Dan Vandewater told him that he paid the rent for the passage, and having influence with the night roundsman he got a dispossession warrant, and Mr. Ascher had to leave.

"Vy did you not kollekt de C. C. Maquon fees," said Markstein.

"Order, order," cried Mr. T. Leeds Waters, who was looking for parliamentary rules in a Horrors Waters catalogue, but naturally got left, for all there was in it was a temperance tract and some ads. Mr. Markstein got mad, but he was assuaged and cooled off downstairs by Eddy Gottschalk, his most intimate friend.

When order was restored Mr. Ascher said that he thought it was best to call on Denninger, the case maker, to ascertain how to catch C. C. McEwen, and Denninger told him that C. C. had a signal system, and when a creditor came upstairs (there's a stable on the ground floor of the factory), C. C. would climb out of the back window on to a rope ladder, drop into the manure pit, rush through the cellar and get out of the manhole and catch the first car on Seventh-ave. before the creditor could get a reply from the First Assistant Sight Draft Clerk and get downstairs. "Consequently," said Mr. Ascher, "I did not go there any more. I forgot to say that I did not call on Denninger until after I had made 82 attempts to catch young McEwen."

Dispatches were at this point received by Secretary Stone from R. G. Summers, a dealer in Brooklyn; E. R. Lake, another Brooklyn dealer, and about 20 other dealers, stating that they had paid drafts of the McEwens and had never received their pianos, and asking the association to stand by them.

Mr. Vandewater then secured the attention of the chair, and a stenographic report of his speech, which on account of his rapidity of utterance was difficult to secure, is here-with appended. "Gentlemen," said Mr. Vandewater, "I think these proceedings are an outrage. Here is this fellow Cohn Fr. Jeund, running a kind of trade paper. He comes in to see Ned and tells him he will write five nice articles about Ned and C. C., and McEwen pianos and also the stencil pianos, calling them all McEwen pianos."

"Ned had bad luck down at Sheephead Bay and at Monmouth and he told Cohn that he could not pay much until a change of luck and Cohn said all he wanted was \$25 for the five articles. 'Well,' Ned said, 'go ahead; I can't pay you all at once, but I'll pay \$5 in advance for each article,' and he handed a \$5 bill to the editor. The articles were splendid; just what we wanted, and they fooled the dealers' too, just as we wanted. Well, just before the fifth article Cohn came in and Ned was busy and could not be seen. He had not paid for the fourth yet; he was short. Then when Cohn Fr. Jeund's next sheet came out he gave Ned a fearful laying out and said he was mad because Ned would not see him. He got enough out of Ned. Now, boys, I call that darned mean. Don't you?"

Howls greeted these remarks, and Eddy Gottschalk said that Cohn would do the same with Gil if Gil would dot show up. "I told Gil log ago that he had better be careful what he tells Cohn; I got doh use for him, and I got doh use for any of the trade editors. Here's Cohn; he got doh thing for those Chickering articles in his paper and in his Christmas nubber; but Gil bought a whole lot of his papers, add there they are, laying in the cellar and got to be sold for old paper. I told Gil that he'd be a bigger fool than he is to send out papers with such big, fide dotices about Steinway and Decker and a whole lot of piano men."

These remarks were strictly unparliamentary, but as the chairman, Leeds waters, was an old chewing gum of Gottschalk, he gave him privileges that were not extended to the of the members, who were, however, somewhat surprised at balance these disclosures. Mr. Lazelle, of Wm. E. Wheelock & Co., said he knew of another case where Christmas numbers were disposed of in a similar manner. "We don't do that," said he; "we run our business differently. We advertise in the dailies that we have second-handed Weber, Chickering, Decker, Steinway or Knabe pianos on hand. Of course, we haven't got them, but the prices we put in these ads. draw customers in, and then we sell them Stuyvesant or Wheelock pianos. It's a dandy idea, and it works first class, especially with Stuyvesant."

"What has all this to do with the question?" was asked at this stage by Mr. Illidge, who happened to be here. "I believe in conducting our meetings in a regular manner. The question before this house is the McEwen expulsion and I move the question."

(To be continued.)

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SCISSORS AND POT.

Number 10.

FORTY MORE CHESTNUTS SELECTED FROM OUR SATURDAY CONTEMPORARY—ALSO SOME MEASUREMENTS OF THEIR OTHER MATTER.

WE are again tempted to exhibit ourselves in the act of "foaming at the mouth," "wailing and gnashing our teeth," &c., which is what "the most esteemed of all of our contemporaries" says we do when we look through their trade attachment and find the news which was published in THE MUSICAL COURIER on the preceding Wednesday again offered to the trade as live matter.

Here are the items stolen from us last week, with the date and page number on which they have been published in our columns—except those that appeared last year, where 1889 is given to save the trouble of going over what are now old files:

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As to the remainder of this interestingly musty trade department, almost three columns are taken up in a long strung out account of the Lindeman failure, every point in which could have been easily condensed into a single column or less, and exactly four columns $5\frac{1}{2}$ inches of reprints from papers other than THE MUSICAL COURIER, and five columns even of that largely faked up rot massed under the title of "More Kind Works." Several months ago THE MUSICAL COURIER offered to pay \$100 to any charitable object, even to the employés of our contemporary, if they would show the letters which they published under this heading for six months past. The challenge was not accepted, and is now hereby renewed. The whole trade knows by this time that this particular department of that particular paper is filled with the most barefaced lies and misrepresentations, and people who have been surprised to see their names in print appearing at the end of an alleged letter which they never wrote, have become so numerous that the matter is now looked on as a bit of amusing child's-play, which hurts no one and apparently affords pleasure to the editors in question—as they always are.

Just for fun, now, our attention has been called to two letters in this week's "More Kind Words"—words more kind than true—both letters from the same party, Mr. H. R. Humphries, the conductor of "The Banks Glee Club," both dated on the same day, but represented as being addressed one to "The American Musician" and one to "Dear Mr. Quigg." Please, who got that money? Did Mr. H. subscribe twice on the same day and inclose his check in each letter, or did he write it at all, or if he wrote to only one of the addresses given or alleged, who "collared" that check? Only the other day we heard from a man in the Bowery that "Jimmy Quigg" came to him to collect a quarter's advertising in advance only to meet with a receipt signed by "Jack" that very day. Nice way of doing business this, isn't it? What a fraud and fake those "More Kind Words" are! But then that's music trade journalism, and it "goes" every time, except with men of sense. They get disgusted.

The following is from Monday's "Evening Post":

The Hamburg steamer Rugia brought over the remains of C. F. Theodore Steinway and of his wife, Mrs. Johanna Steinway. Mrs. Steinway died January 18, 1889, and C. F. Theodore Steinway March 26, 1889, at Brunswick, Germany. Both bodies were placed in the Steinway family mausoleum on Chapel Hill, Greenwood Cemetery, on Sunday, with appropriate ceremonies, the Rev. B. Krüsi, of the Dutch Reformed Church, Madison-st., New York, officiating.

The Mehlin Piano.

UNDER the guidance and control of a technical and more than that, a scientific piano builder, who has originality, force of character to go beyond mere assertion and demonstrate what he can do and an impulse to make his theories a practical force in the evolution of piano making, a piano factory becomes a highly interesting institution for persons who are interested in the art that underlies the creation of these instruments.

Such an individuality as described above is found in the person of Paul G. Mehlin, the head of the house of Mehlin & Sons, the piano manufacturers, corner of Tenth-ave. and Fortieth-st.; and as Mr. Mehlin has during a long period been kept before the readers of this paper we propose to-day to say less of him than of some of his work, his ideas and his prospects, and particularly of what has already been accomplished by him in his enterprise.

The catalogue reviewed in these columns some time ago gives more than an outline of the work done in the comparatively short time that Mr. Mehlin has been established, but it must not be forgotten that in his pianos is represented the accumulated knowledge and experience of many years of activity as a piano builder and artisan. The pianos made up to date have called out many voluntary tributes from persons who are competent to judge piano tone and touch, and it is unanimously opined that one of the chief and important features in this construction is the upright grand plate, of which we give an illustration in this article.

It will be noticed that the plate proper in this cut is in reality a grand plate, the plate of a grand piano in vertical position, as it is placed in the Mehlin uprights. The sound board and case rim are fastened and bolted around and in conformity with the iron plate, which makes the analogy to the grand still more complete. The plate describes an arch, which enables it to withstand tension as the grand does, and necessarily keeps the instrument firmly in tune. The value of this application of the plate and its relation to the "tune firmness" is enhanced by the arrangement of the bearings of the strings, which are all on wood only. From the wood pin block to the lower bridge these bearings, with their immense tension, are supported by the arched plate instead of the ordinary flat plate, and the danger of getting out of tune is reduced to a minimum.

Bollman Brothers Company.

THE annual meeting of the Bollman Brothers Company, St. Louis and Kansas City, took place in this city on Friday, January 17, Mr. Otto Bollman, of St. Louis, attending with proxies. A cash dividend was declared, and Mr. William Steinway was elected president in the place of Mr. Henry Ziegler, who is at present in the Riviera for his health.

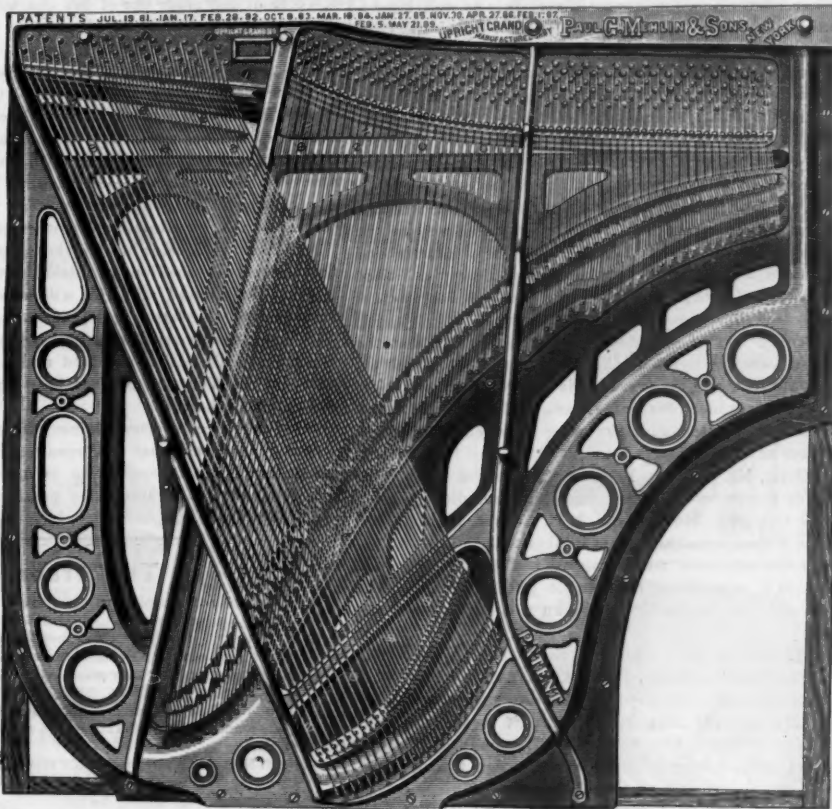
The new wareroom of the Kansas City branch was opened on Tuesday evening, January 14, and a concert was given in Bollman Hall, as the hall of the new building is called. Kansas City papers give columns upon columns relating to the concert, which is considered one of the most artistic musical events that ever took place in that city.

Mr. Herman H. Bollman, the manager of the branch, assisted by Oscar Bollman, of St. Louis, had charge of it, and issued a handsome souvenir program for the occasion. The new building, 1211-1213 Main-st., is a great four-story double building occupied entirely by the Bollman Brothers Co. It has room for 800 to 1,000 pianos and makes a remarkable impression.

Important News.

WE learn that the United States Supreme Court has just rendered a decision to the effect that the parts of pianos and organs imported into this country, such as felts, cloth, metal, wood, &c., instead of being admitted as "parts of musical instruments," and therefore

This feature is one of the fundamental schemes in the Mehlin piano, if not the fundamental plan, for upon it is built the whole piano in all of its relations to the various parts. In connection with the sound board surface this system of piano construction produces a large and powerful tone, of course, granting that all other parts of the instrument be adjusted with the care and attention bestowed upon the usual grand piano, and it can be relied upon that in Mr. Mehlin's factory every part of the piano is adjusted in the most approved manner. When the patent end wood bridge used in the Mehlin pianos is made a component part of this system the instruments produce the surprising bell



like tone found in the Mehlin pianos. That is, in fact, the secret of the musical tone quality that makes these instruments unique among pianos of the present day, and discloses to our readers the originality of conception at the basis of all that Mr. Mehlin has been doing in piano construction. It is not a mere improvement in a detail or part of a piano or in piano case work, but it is the application of an entirely new and original principle which, as we said before, makes these instruments unique and consequently attractive among modern pianos.

Neither will Mr. Mehlin end his labors in the inventive field with these improvements, for in his researches and experiments he has succeeded in discovering many novel phenomena which we will find applied in his grand piano.

In the meanwhile the Mehlin upright has made such a complete success with the dealers who have handled them and the musicians who have played them and the experts who have tested them that the future trade of the firm is assured, and the production increased to an extent not even expected by them.

coming under the 25 per cent. provision, must hereafter be appraised in accordance with the rate of duty paid on the material of which the various parts of musical instruments are made. We will get the complete opinion or decision by next week. Justice Blatchford read it.

The Everett Piano.

PREPARATIONS are now completed to produce an average output of 14 pianos a day in the factory of the Everett Piano Company, Boston, making a total of 84 pianos a week. The arrangements for work of such proportions have been made under the skillful management of Col. Wm. Moore, whose executive ability is recognized beyond cavil, and who has thoroughly made it understood at the factory that the man who is not conscious that every effort on his part must be made to bring those 14 pianos down to the shipping department of the factory must not consider his tenure of office or occupation as worth much. Colonel Moore will have no drones about the hive and insists upon it that, in return for good and prompt pay and treatment such as a gentleman expects, his men will give him the benefit of their brains and their labor.

And they do it.

Three or four years ago, when Colonel Moore took charge of the Everett Company, they were in an old rookery on Federal st., turning out from four to six pianos a week. They are now in a large factory, turning out twice the number per day then produced in a week.

What's the use of making any comment?

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
290 STATE-ST.,
CHICAGO, JANUARY 18, 1890.

MESSRS. LYON, POTTER & CO. had the formal opening of their beautiful warerooms last Wednesday, as indicated in our last issue. Hardly a musician or tradesman in the business but paid his respects to the new Steinway agency, and, with the liberal advertising that has been done, the house is certainly as well known among the musical public as any other concern in the city. The front consists of four elegant show windows large enough to contain a grand piano each, and we do not recall so attractive a front anywhere in the country. Upon entering there is a broad staircase to the left, and upon the right Mr. C. F. Summy has his sheet music department; about midway of the room is a reception platform, and to the right a commodious passenger elevator, and to the extreme left a freight elevator. The rear of the first floor will be occupied as a general business office, and this floor, as well as the second, contains one of the finest stocks of grands and uprights in all the various kinds of woods ever exhibited in this city. On the third floor there is also a fine stock of pianos, reed organs and the vocalion organs.

One can get some idea of the size when it is said that the whole premises occupied by the house consist of about 30,000 square feet, and the first floor is lit by about one hundred and thirty incandescent electric lights. At the reception the first and second floors were crowded with people who were entertained with musical selections by Currier's Horn Octet, Mr. Clarence Eddy on the vocalion organ, Miss Gertrude Foster on the piano, the Chicago Ladies' Quartet, Messrs. George E. Holmes and J. H. Garner, baritone, Mr. Charles Knorr, tenor, and other local talent.

After the audience were dismissed, the principals, employees and a selected number of guests adjourned to the Grand Pacific Hotel, where an elegant spread was served.

The Lester has been added to the list of pianos to be handled by Messrs. Lyon, Potter & Co.

The Shoninger Company have leased a portion of the store, 225 and 227 State-st.; their part is No. 225, and they have all of the three floors above, which are 40 by 150 feet. It is one door south of the Chicago Cottage Company's warerooms, and an excellent location.

Mr. A. W. Brainard, vice-president of the S. Brainard's Sons Company, left last week for Europe on a combined business and pleasure trip. Mr. C. F. Albright, traveling salesman for the same house, is on the Pacific Coast, where business must be good if the orders received from him are a criterion.

The Brainard Company will enlarge their store by taking the north side of the piano warerooms and will carry a still larger and more complete stock of the best foreign editions.

Mr. R. W. Cross, who has been unavoidably detained here for some time by illness in his family, will leave for New York to-morrow.

Mr. Mark Ayres leaves for Boston soon to attend the stockholders' meeting of the Mason & Hamlin Company.

Mr. I. N. Camp has just returned from the East and Colonel Fuller came with him on a simple pleasure trip; the colonel attended the banquet last night given by the Sons of Vermont and made one of his characteristic speeches to his brother Vermonters, of whom there are a large number resident in Chicago.

It is pretty nearly certain that the Schomaker Company will take the warerooms in the rear of the Brainard Music House, and that Mr. Justus Gray will remain here and take charge of the business. Mr. Gray is an agreeable young man and very popular already with those who have met him. One can scarcely help wishing him success in his undertaking. This will possibly result in a removal on the part of Mr. A. H. Rintelman to other quarters.

Mr. David E. McKee has left the Chicago Music Company and accepted a position as salesman in the Lyon & Healy house. Drummond and Mac will make a good team, the former dry, the latter jolly, and suggestive of a sort of Jack Sprat combination to suit all tastes.

Mr. Louis Dederick, a valued and highly esteemed employee of the Weber house, has been appointed as manager of the branch here.

Mr. I. N. Rice, of Des Moines, Iowa, is likely to make some arrangement that will result in the removal of the piano factory to Chicago. He is now in the city and is expecting Mr. J. C. Macy, the president, to arrive daily, when the matter will be definitely settled.

The Trade.

—The ocarina is advertised by a Detroit firm as the McGinty flute.

—A patent has been granted to J. & G. Hatch for a music stand (No. 418,368) and to A. C. Lyon for a pin securer for piano hammers and jacks.

—Another new agency for Mehlis & Son and one whose members speak in terms of highest praise of their pianos is C. L. Gorham & Co., of Worcester, Mass.

—Messrs. Wickham & Chapman, of Springfield, Ohio, have started a piano plate foundry, not a piano factory, as stated in one of our esteemed contemporaries.

—Mr. M. H. Haverly, formerly outside salesman with Chickering & Sons, is now with the New York branch of the B. Shoninger Company, acting in the same capacity.

WANTED—Strictly first-class man to take charge of publishing and wholesale department. Address, "Sheet Music," care of Musical Courier, 25 East Fourteenth-st., New York.

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—Albert Webb, who had recently opened a music store in Baltimore, having removed from Providence, died suddenly on the street on Wednesday morning last.

—At a meeting of the Board of Trade of Brantford, Ont., Canada, the secretary stated that the officers of the board were in negotiation with a firm for the establishment of a piano factory in that city.

—Mr. Robt. Ernst has a Stultz & Bauer cabinet grand piano, just received, that is one of the handsomest instruments ever brought to this market. The case is of antique curled ash. In tone the piano is quite as good as it looks.—Vicksburg "Herald."

—Among agents and piano men visiting New York last week were Mr. Frank Metzger, of Washington, D. C.; Mr. Otto Bollman, of St. Louis; Mr. Albert Lertz, of Baltimore; M. O. W. Williams, of Baltimore. E. P. Carpenter, of Brattleboro, was also in town.

—Mr. Peck, of the firm of Hardman, Peck & Co., piano manufacturers, has a luxuriantly furnished house at 125 West Eighty-sixth-st. The walls are hung with painted tapestries, the floors are covered with valuable Turkish rugs, and the collection of paintings is very fine.—"Truth."

—We beg to acknowledge the receipt from Barmen, Germany, from the piano manufacturing firm of Rud. Ibach Sohn, of a handsome New Year's card imparting hearty good wishes for our welfare, all of which we here-with accept with the hope that the senders will enjoy health, happiness and prosperity for many years to come.

—The Waterloo Organ Company, of Waterloo, N. Y., at its annual election named the following officers: President, Alexander C. Reed; secretary and treasurer, Malcolm Love; directors, Malcolm Love, Alexander C. Reed, Joseph W. Chamberlain, Jesse Snook and Robert Love; inspectors of election, Leonard Story, George Cook and Francis Bacon.

—Snyder Lockwood, the piano and organ dealer at Shokan in the Catskills, who did business in Ulster, Greene, Delaware and Sullivan counties, in this State, and who has defrauded and forged for a large amount, is said to be heavily indebted to the Chicago Cottage Organ Company. That company should investigate some of its other customers. This wild, harum-scarum installment business is not safe.

—We received too late for publication in our last issue notification of the retirement of Mr. Hammacher, the senior partner in the firm of Hammacher, Schlemmer & Co., the firm continuing as before and the announcement of the admission of Mr. Wm. Strauch and Mr. Albert Strauch, sons of Mr. Peter Strauch, into the action firm of Strauch Brothers.

—In the effort to straighten out the affairs of Piano Dealer Barrett the object of punishing the runaway himself has been overlooked. Attorney George A. Groot, however, has not given up hope of finding him and tracers have been sent in various directions for his apprehension. Mr. Groot now believes he has a clue to the defaulter's location and will make an effort to effect his capture.—Cleveland "Plaindealer."

—Frank Benner, the banjo maker, yesterday showed a "Citizen" reporter an appliance which he will apply for a patent for. It is an ingenious contrivance by which the short or treble, or what may be termed the repetition, string is governed by a key which is in the keyhead proper instead of being, as is usually the case with banjos, down on the thumb edge of the finger board, where it interferes with rapid execution.—Brooklyn "Citizen."

—The New England Piano Company's employees gave their first grand ball last Thursday evening at Paine Memorial Hall, having as a special guest their proprietor, Mr. Thomas F. Scanlan. Quinn's orchestra furnished the music, and 28 well selected numbers were on the list, opening with the grand march and circle, concluding with the quadrille, "Home, Sweet Home." The feature of the evening was the militaire march. Mr. John F. Dever was floor director, assisted by a corps of aids and a reception committee, composed of Edward J. Flinn, William J. Simonson, Edward Callahan, George J. Mulcahy, D. S. Brigham, M. J. Scanlan, John L. Smith, William F. Johnson, Jere McCarthy, Charles de Merritt.—Boston "Herald."

EDWIN KLAHRE.

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BRANCH

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Gratz's German Pianos.

THERE arrived in New York a few days ago an invoice of pianos, a preliminary history of which appeared in the columns of THE MUSICAL COURIER during the summer of 1889; a lot of pianos which, though not perhaps destined to revolutionize the piano business in this country, as was stated in some of our contemporaries, are at least destined to present to the trade an element of competition entirely new in its characteristics, and an element which we venture it will well behoove them to investigate and consider. We refer to the recent shipment of instruments made by the firm of Glass & Co., of Heilbronn, Germany, which reached here consigned to the American representative of the house, Mr. Wm. R. Gratz, the well-known music commission merchant, of No. 430 Broome-st.

To remind our readers of the peculiarities of these particular instruments, as compared with the ordinary imported piano, we may recall the statement made by us at the inception of Mr. Gratz's plan, that the pianos are not German pianos, but simply American pianos made in Germany under the direction and superintendence of experienced American workmen sent from here to Heilbronn to oversee every department of the manufactory there, and to instruct the German workmen in the mysteries and excellences of the superior plans of piano construction in vogue on this side of the Atlantic. It was Mr. Gratz's idea, and is still his idea, to demonstrate that it was and is possible to make a piano in Germany exactly as one is made in New York city or in Boston, and how well founded was his theory and how successful has been its execution are best demonstrated by the uprights now on exhibition at his warerooms.

Upon invitation from Mr. Gratz, one of the editors of THE MUSICAL COURIER visited his place of business last week and made a thorough examination of the three instruments there displayed. These three pianos formed a part of an invoice of some 40 odd, which, upon their arrival here, were shipped at once to fill the orders already listed by Mr. Gratz. Of such of these as have reached their destinations opinions complimentary in the extreme have been received, while we have much in praise to say of the samples shown here.

Unexceptionable finish in details is a characteristic of the new Glass & Co. piano, as it is, indeed, of almost every piece of work turned out from these foreign factories. Our home makers might learn a valuable lesson in careful attention to the small points of piano making by a thorough examination of these instruments—such excellence of workmanship, such studied care of small matters, is not to be found in any upright piano sold for the same price and

made in the United States. While some defect is apparent, for instance, in the varnish work—a matter which can be easily remedied—the general make up of these instruments shows to the connoisseur such an exquisite nicety of execution as will gladden the eye of every practical piano man and make him ask "Why can't we do such work here?"

When we say that the pianos are essentially American in their construction, we mean it in the fullest sense of the term—from the outward appearance of the case, from the full iron frame, the modern action, the improved method of stringing, the general style of the instrument inside and out, one would readily be lead to suppose that it was a piano of American manufacture save for two things—the nicety of detail work and the general excellence of the scale, when considered in relation to the price.

Mr. Gratz starts this week upon an extended trip in the interests of his new venture in connection with his general musical merchandise business, and he is confident of much success in securing orders for the Glass & Co. pianos in addition to those already booked. Mr. Gratz enjoys the reputation of being a careful and conservative man, and it is his avowed intention thoroughly to introduce these instruments among his friends and customers and to the general trade, an ambition in which we wish him success.

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RECOGNIZING the increasing popularity of the Limited among the business and professional men of the country, the Pennsylvania Railroad Company has decided to still further improve the facilities of this wonderful train, and add to its conveniences by introducing a stenographer and typewriter for the service of the passengers.

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observation car, and the introduction of an amanuensis will round out the completeness of the train's conveniences to a perfect degree.

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Kussner's Patent.

LETTERS patent dated December 31, 1889, have just been granted to Mr. L. Kussner, of Terre Haute, for a very novel invention embracing three claims for the attachments to and below the pedals of upright pianos to prevent mice and other vermin getting into the interior of the instruments.

While numerous patents have been granted for attachments to organs to exclude mice, the upright piano has so far been wholly neglected. In the past few years Mr. Kussner and son Albert have repaired several uprights in which mice had done most serious damage to the action and to the felt linings. However, it was only last season when repairing a Decker piano that it occurred to Mr. Kussner that some plan must be devised to shut out the mice. Although this piano was a solid paneled upright the mice had every one of the bridge tapes ruined, thus rendering the action perfectly useless. The only places left in the upright piano for the ingress and egress of mice are the openings underneath the pedals for the up and down movement. Mr. Kussner's three separate patented claims solve the difficulty perfectly. It will be cheering news to the thousands of piano owners in the cities, towns and counties of this vast land to be able to procure soon something that will effectually protect a costly piece of home furniture as well as the instruments used in Sabbath school rooms and places of public amusement. The "Express" hopes he may make a fortune out of this ingenious device, which is all that is claimed for it.—Terre Haute "Express"

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Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

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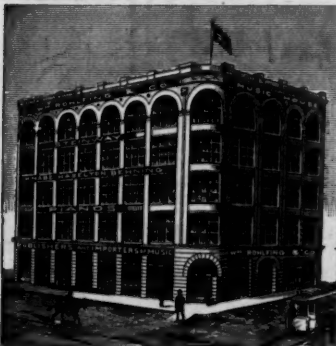
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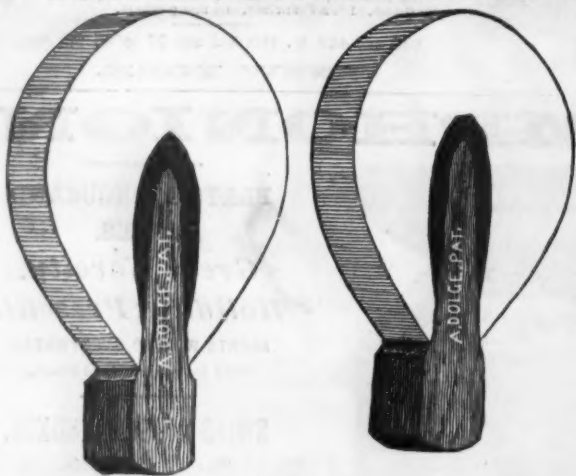
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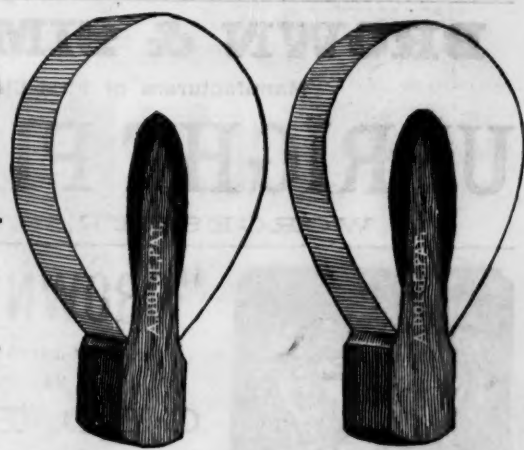
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